30 DAYS TO...

BETTER JAZZ GUITAR

2nd Edition

Build Your Jazz Guitar Foundation in 30 Days

No Jazz Experience Necessary
Detailed Daily Practice Routines
Comp, Solo, and Play Basslines over Jazz Tunes
Audio Examples, Tab, Notation, and Backing Tracks
30 Days That Will Lead to a Lifetime of Better Jazz Guitar Playing

MATTWARNOCKGUITAR.com

30 Days to Better Jazz Guitar

2nd Edition

Build Your Jazz Guitar Foundation in 30 Practice Sessions

www.mattwarnockguitar.com

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Introduction to the Second Edition

In the summer of 2011 I wrote my first Jazz guitar eBook based on a series of lessons I had published on my website around that time.

The goal of those lessons, and the eBook, was to create a 30-day practice plan for guitarists that would expose them to the various elements needed in order to build knowledge, confidence, and technique in Jazz.

Fast-forward 4 years, and after teaching over 3000 private Jazz guitar lessons, interacting with thousands of readers through email and on my website, publishing 7 eBooks and 4 Jazz guitar apps, I wanted to bring that experience to a rewriting of my 30 Days to Better Jazz Guitar eBook.

And so, here we are with the second edition, which draws upon my experiences over the past 4 years teaching Jazz guitar, as well as questions, comments, and interactions I've had with Jazz guitarists of all stages of development and experience levels around the world.

The material in this eBook has been tried and tested in thousands of lessons and workshops during that time period, and it addresses the biggest challenges faced by beginner and intermediate Jazz guitarists.

By working through this material, you'll develop the foundation you need to confidently solo, comp, and jam over Jazz tunes, providing you with the fundamentals needed to move on to more advanced concepts on the instrument.

It's been an exciting experience writing this second edition, and I hope you enjoy working through it as much as I enjoyed writing it.

If you ever have any questions about the material in this eBook, or about Jazz guitar in general, feel free to drop me a note through my contact page and I'll be glad to answer your questions.

Cheers,
Matt

How to Use This eBook

The first thing to know, is that though some players can make it through all 30 lessons in this eBook in 30 days, that doesn't mean you have to rush through any exercise or concept you study.

If you feel that you need more time in your studies to solidify a tough concept, take that time, there's no rush to get through these lessons.

For those players that want to work through all 30 lessons in 30 days, you can also keep notes along the way to mark lessons that you want to return to and spend more time on after you've completed these lessons.

There's no right or wrong way to study this material, other than to work on it in the order presented, as each lesson builds on techniques and concepts from previous lessons in the eBook.

The second thing to know about this eBook is that the exercises in each lesson are presented in three levels of difficulty, called stages.

For each stage, you'll practice exercises related to the content in that day's lesson, with stage 1 designed to challenge players with no Jazz guitar experience, stage 2 for experienced beginner guitarists, and stage 3 for advanced beginner to intermediate players.

To help you find the best pathway at this stage in your development, here are brief descriptions of the experience level for each stage of study in this eBook.

Stage 1 Guitarists

Guitarists who fit the following experience level should begin by working through the stage 1 exercises in this eBook.

- Have never played Jazz guitar before
- Explored technical elements such as barre chords, minor pentatonic scales, and perhaps a few arpeggios
- Played guitar, lessons or self taught, for 1 year or more
- Have little or no understanding of music theory

Stage 2 Guitarists

For those guitarists who fit the following experience level, you should begin by reviewing the stage 1 exercises then quickly move on to working out the stage 2 material in your studies.

- Played Jazz guitar for 1-6 months or more
- Studied basic Jazz chords, scales, and arpeggios
- Have some theory knowledge, scales, chords, arpeggios
- Worked through, at least quickly, the stage 1 exercises

Stage 3 Guitarists

Guitarists who fit the following experience level would be best reviewing the stage 1 and 2 exercises and then focusing on studying the stage 3 concepts in each lesson.

- Played Jazz guitar for at least 6 months
- Have learned how to play a number of Jazz scales, arpeggios, and chords in your studies
- Are comfortable with basic Jazz theory, key changes, scales, modes, chord construction, etc.
- Have reviewed the stage 1 and 2 exercises

If you're still unsure about where to start, or you feel that you fall in between any of these stages in your experience level, begin by working on the stage 1 exercises for Day 1.

From there, you can either stick with the stage 1 exercises if you find them challenging, or you can try the stage 2, and maybe stage 3, exercises for Day 1 to find the right level of study for your experience level on the guitar.

At any level, you'll notice that there are more in-depth instructions guiding you through the exercises in the early days of the book.

But, as you become used to how to practice and apply the new material, further lessons have less instructions and get right to playing, allowing you to learn how to practice as well as learn the material in the eBook.

Lastly, as was mentioned earlier, this eBook is three study guides in one.

That means that once you finish working through the stage 1 exercises, you can go back and start the 30 lessons again at the stage 2 level, then repeat that process at stage 3.

By approaching the eBook this way, you'll not only explore more difficult material in your studies, but will solidify the important fundamental concepts that are covered during the 30 lessons in this eBook on the fretboard.

Now that you know how to use this eBook, and how it's presented, you can grab your guitar, turn on your amp, and begin your journey to learning how to play Jazz guitar.

Day 1 – The Minor Pentatonic Scale in Jazz

Welcome to Day 1 of your 30 Days to playing better Jazz guitar.

It's great to have you here!

In this first lesson, you'll learn how to take a technique that you've most likely learned previously, either in Rock, Blues, or Pop music, and apply it to Jazz.

When first exploring Jazz guitar, many guitarists make the mistake of thinking that you have to forget everything you've learned and start over in the new genre.

But that's not the case, at all.

In fact, one of the best things that you can do is bring any knowledge, technique, concepts, etc., with you from other genres of music and find ways of applying them to your Jazz guitar playing.

That way, you don't have to start from scratch with Jazz guitar.

Instead, you can build upon your previous guitar studies when beginning your Jazz guitar journey.

So, time to get started by learning how to apply the minor pentatonic scale to Jazz.

What is the Minor Pentatonic Scale?

If you're new to the minor pentatonic scale, need a review, or have learned how to play this scale on guitar but never understood how it was built, then here's the place to start.

The minor pentatonic scale has five notes in its construction, hence the term pentatonic which means "five note."

As well, this scale has both m3rd and m7th intervals, which explains the minor side of the minor pentatonic scale label.

Here 's the interval pattern for any minor pentatonic scale.

Root – m3rd – P4 – P5 – m7 - Root

If you're new to intervals on the guitar, here's a brief explanation of what these terms mean.

- **Root** – This is the tonic note of the scale you're playing, if you're playing D minor pentatonic, it is the note D.
- **m3rd** – This is a minor 3rd interval above the root note, which is 4 frets on the guitar. A m3rd above D would be the note F.
- **P4** – A Perfect 4th interval is found 6 frets up from the root on the same string, or, if you play the root note on the 6th string, a P4 is on the same fret, one string higher. For Dm, the P4 would be G.
- **P5** – This is a Perfect 5th interval, think power chord for this one. To find a P5, play the root note on the 5th string, and then play a note one string higher and two frets up from that root note. For Dm, the P5 is the note A
- **m7** – The minor 7th interval is located two strings up on the same fret, when playing the root note on the 6th string. For Dm, the b7 would be the note C.

Now that you have an understanding of how the minor pentatonic scale is built, it's time to take it onto the guitar by learning one (stage 1) or two (stage 2) fingerings on the guitar.

Minor Pentatonic Scale Fingerings

If you've learned or read about the minor pentatonic scale before today, you'll have come across the "5 box patterns" that are often associated with this scale.

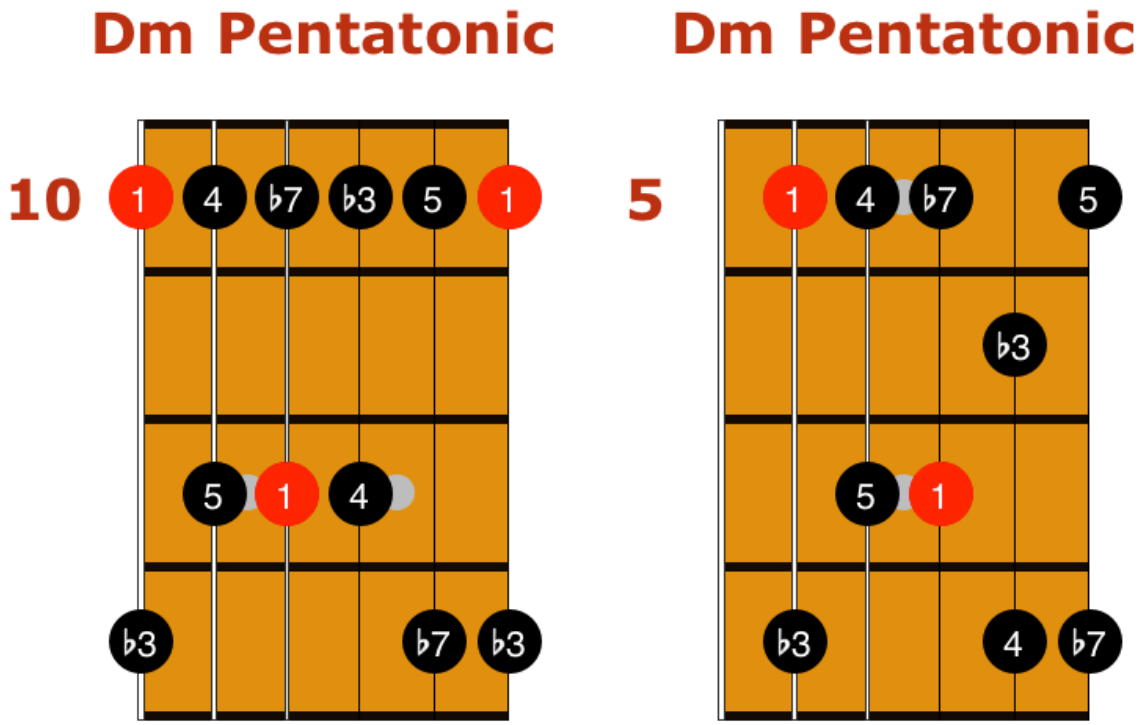
While these patterns will help you move around the whole fretboard in a Rock or Blues setting, where you're often only playing in one key center, you can focus in on two important shapes when studying Jazz.

These two shapes, one with the Root on the 6th string and one with the Root on the 5th string, will allow you to play the minor pentatonic scale around the fingerboard, but not get bogged down looking for all 5 shapes in the process.

Because Jazz chords tend to move by quickly, and tunes often have multiple key changes, using only the essential shapes for any scale, or arpeggio, will allow you to quickly apply those shapes to your solos.

To begin, here are those two shapes to learn on the fretboard in your studies today.

Refer to the instructions below the scales on how to practice these shapes for each stage in your development.



If you're new to Jazz guitar, begin by learning how to play the first fingering on the guitar, only from the root note D as shown.

Memorize the shape so that you can play it without looking at the page, this is very important for soloing with this scale.

If you're Stage 2 guitarist, you can learn both shapes, root on 6th and 5th string, in the given key of Dm, memorizing both on the guitar.

For Stage 3 players, you can take these shapes and practice them in 12 keys, from memory, as you begin to move them around the fretboard.

Where to Use the Minor Pentatonic Scale in Jazz

Just as is the case in other styles of music, the minor pentatonic scale is highly versatile when applied to Jazz guitar solos.

You can use this scale to solo over many different chord types, with the most popular being the m7, 7th, and maj7 chord types.

When soloing over m7 chords, you will hit all four chord-tones, plus the P4, with the minor pentatonic scale.

For this reason, it's most directly related to the chord tones of m7, you'll begin your soloing studies by applying the minor pentatonic scale to m7 chords.

From there, when you're comfortable, you can bring the minor pentatonic scale to other chords in your soloing, especially 7th and maj7 chords where it lends a "bluesy" vibe to those changes.

To help you practice the improv exercises below, refer to **Audio Example 1 – Dm7 Backing Track Slow** or **Audio Example 2 – Dm7 Backing Track Fast** in the accompanying audio files.

Stage 1 Exercises

To begin your study of the minor pentatonic scale in Jazz, here are three exercises, and one pointer, to help you get started with soloing over Jazz chords with this scale.

- Learn how to play the 6th-string root Dm pentatonic scale
- Memorize this shape so that you can play it without the grid
- Solo over the Dm7 backing track using only the first scale shape
- Make sure to leave some space in your solos, don't get caught running nonstop notes through the scale

Stage 2 Exercises

If you feel you're ready for stage 2 challenges, or have completed the stage 1 exercises, here are four ways to expand upon the minor pentatonic scale in your studies.

- Learn how to play both Dm pentatonic scale shapes
- Memorize both so that you can play them without the grids
- Solo over the Dm7 backing track using only this scale
- Experiment with different rhythms in your playing, if you have a Rock or Blues background, watch that you don't only play triplets

Stage 3 Exercises

For those players who are more experienced, or have worked through the stage 1 and stage 2 exercises, you can use these exercises to challenge you further in the practice room.

- Learn both minor pentatonic scale shapes in 12 keys
- Memorize these shapes so that you can pick a key and instantly play both scale shapes from memory in that key
- Solo over a m7 backing track in 12 keys using both scale shapes
- Work with backing tracks at various tempos, from ballad to burning, to challenge yourself further with this scale

Day 1 Recap

To finish your introduction to the minor pentatonic scale in Jazz, here's a quick recap of the concepts covered in this lesson, as well as the practice guidelines for each stage in your playing.

- The minor pentatonic scale has the intervals R-m3-P4-P5-m7
- Learn to play it in one position (stage 1) or two positions (stage 2 and 3)
- You can use this scale to solo over m7, 7, and maj7 chords in Jazz
- Begin by soloing over Dm7 with this scale in your studies
- Stage 3 guitarists can take this scale to all 12 keys on the guitar

Day 2 – Your First Jazz Guitar Pattern

Congratulations, you've made it through Day 1 of this 30-day challenge, and are now ready to learn your first Jazz guitar scale pattern.

Remember to consult the various stage exercises below to find the right level of challenge for your stage at this point in your studies.

You want to challenge yourself, but if you challenge yourself too much it can lead to unnecessary practice room frustration.

So, grab you axe, turn off your phone, and begin your study of the Jazz language.

Importance of Patterns in Jazz

One of the biggest hurdles you'll face when studying Jazz guitar is learning how to turn scales into cool-sounding lines in your solos.

While you can learn longer licks and phrases in your studies, the best place to begin your study of the Jazz language is to learn smaller, more easily managed patterns over scales.

In this lesson you'll study an essential minor pentatonic scale pattern that will not only build your chops when practiced with a metronome, but will increase your Jazz vocabulary when applied to your solos.

Though you may not feel ready to immediately apply this pattern, at any stage, to your solos, don't wait. Start today.

It can take some time to get these types of patterns to sound smooth in your solos, so don't put them off, the sooner you start to solo with them, the sooner they'll sound more organic in your playing.

To help you practice the minor pentatonic scale patterns below, please use the **Audio Example 1 – Dm7 Backing Track Slow** or **Audio Example 2 – Dm7 Backing Track Fast** in your studies.

Taking a New Look at an Old Friend

The minor pentatonic is like an old friend, it's been there since your early days with the guitar, and is always there when you need it to create a cool-sounding line in your solos.

But, while it can be an effective tool in your Jazz soloing repertoire, it can also start to sound stale or plain if you just run up and down the scale notes in your solos.

To help you break away from this habit, and to make your minor pentatonic lines sound Jazzy, you'll learn an effective and essential Jazz scale pattern over the minor pentatonic shapes in your studies today.

Before you learn the pattern on the fretboard, take a minute to learn about how this pattern is built.

If you look at any minor pentatonic scale shape on the guitar, there are always two notes per string, a "left note" (closest to the headstock) and a "right note" (closest to your picking hand).

For left-handed guitarists, those sides would be reversed.

Because of this, guitarists, especially in the beginning, often run up and down this scale in note order in their solos.

To break this habit, and inject some Jazz flavor to this scale, you can play "left-left" then "right-right" through the scale.

When doing so, you're skipping one note in the scale in each two-note group, creating larger intervals in your lines, and breaking away from always playing the notes in order in your solos.

This pattern, which you can see below, is the perfect way to begin absorbing and applying Jazz vocabulary to your soloing.

It isn't too difficult to learn, sounds great in a solo, and turns a common scale into a cool-sounding melodic device.

You can't lose when working this pattern into your Jazz guitar solos.

Armed with the understanding of how the pattern is built, you can now move on to applying it to the fretboard, using the stages below as a guide to where to begin in today's workout.

Stage 1 Pattern

Here's the ascending version of the pattern applied to the 6th-string Dm pentatonic scale.

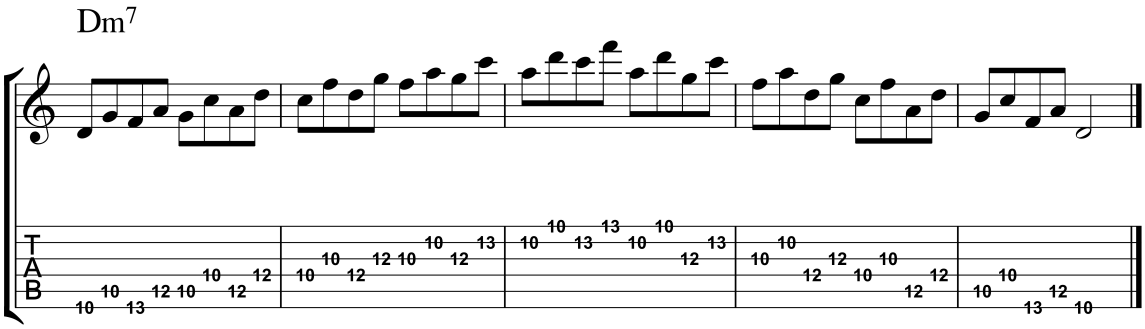
Take a few minutes to work this pattern out over that scale, from memory if possible, with a metronome.

Go slow, and then when you feel confident, put on the Dm7 backing track and begin to add this pattern to your solos.

Even if you aren't totally confident with the pattern yet, give it a try in your solos anyway, you might be surprised at how well this pattern translates to your Jazz solos over the backing track.

If you get totally out of place when soloing with this pattern, no problem, just go back and work it with a metronome for a bit longer before returning to using it in your solos.

Audio Example 3 – Stage 1 Pattern



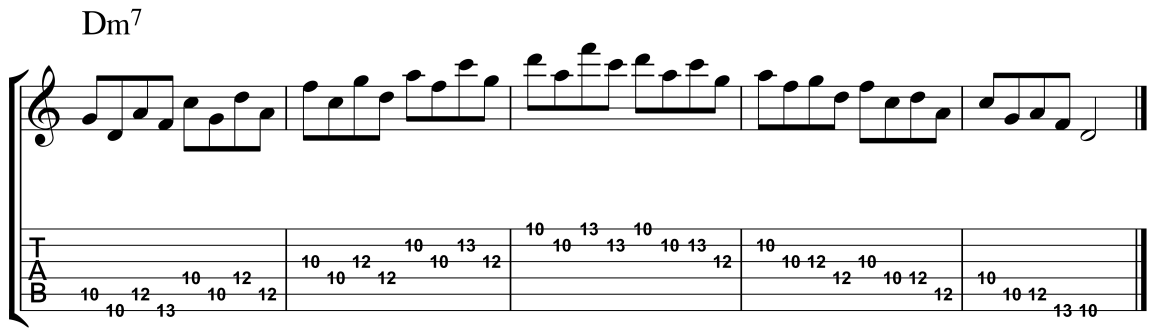
Stage 2 Pattern

Moving on, for those stage 2 players, you can reverse the first pattern by playing a descending version of the pattern over Dm7.

Here's an example of that pattern to get you started, which you can then apply to the 5th-string scale shape from there.

As well, don't forget to add this pattern to your solos, in both positions, over the Dm7 backing track.

Audio Example 4 – Stage 2 Pattern



Stage 3 Pattern

The final variation is for those players that are already at stage 3 or that have finished the first two patterns in your studies.

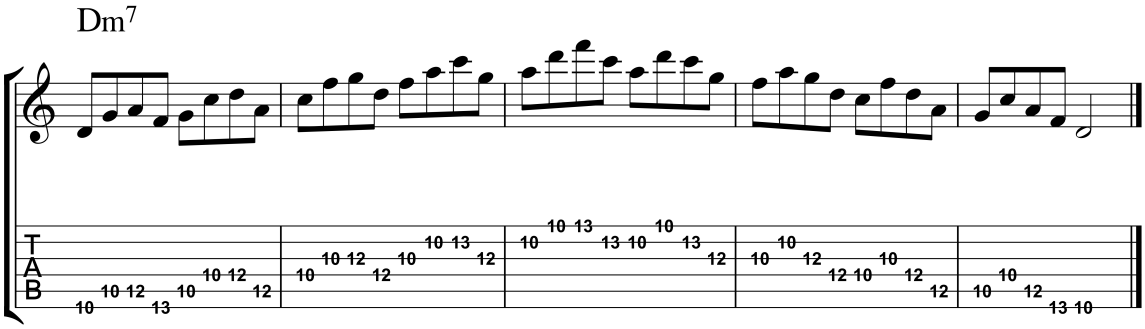
This pattern is built by alternating one ascending and one descending version of the pattern up and down the scale.

You can see that variation applied to the 6th-string root scale below.

Once you can play this pattern over this scale shape, take it to the 5th-string root scale in your studies.

From there, you can learn this pattern over scales in all 12 keys, as well as improvise with this pattern over m7 backing tracks in 12 keys.

Audio Example 5 –Stage 3 Pattern



Stage 1 Exercises

For stage 1 guitarists, here are a few exercises that you can use to work on learning how to play the minor pentatonic pattern, as well as how to apply this pattern to your soloing practice.

- Practice the stage 1 pattern with a metronome over the 6th-string root scale shape
- Solo over the Dm7 backing track with the 6th-string scale and pattern
- In the beginning, force the pattern as much as you can to get used to it and how it sounds over the backing track
- When you're comfortable, use the pattern less, only when you hear that pattern as appropriate in your lines

Stage 2 Exercises

If you're a stage 2 guitarist, or have finished the stage 1 exercises in this lesson, then you can work on the following exercises in order to take these concepts further in your studies.

- Practice the stage 2 pattern with a metronome over both scale shapes
- Solo over the Dm7 backing track with both shapes and the stage 2 pattern
- Mix in the stage 1 patterns to your solos over Dm7

- Make sure to switch scale shapes in your solos, don't get caught playing only in one shape or another because it's most comfortable

Stage 3 Exercises

For those guitarists in stage 3, or that have finished the stage 1 and 2 exercises, you can move on to applying these exercises to your practice routine in order to challenge yourself further with these concepts.

- Practice the stage 3 pattern with a metronome over both scale shapes
- Solo over the Dm7 backing track with both shapes and the stage 3 pattern
- Mix in the stage 1 and stage 2 patterns to your solos over Dm7
- Repeat in all 12 keys across the fretboard

Day 2 Recap

To help you sum up Day 2 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when studying today's material at any stage in your development.

- Patterns are a direct way to turn scales into musical ideas
- There are three variations to any pattern, ascending, descending, and alternating, depending on your experience level
- Begin by working the pattern with a metronome to learn the pattern
- Stage 1 – 6th string root ascending, Stage 2 – Both scales ascending and descending. Stage 3 – Both scales, all three variations, in 12 keys
- Solo over the Dm7 track and apply the pattern to your lines over that chord with the variations applicable to your stage level

Day 3 – Approach Note Soloing Concepts

As you progress to Day 3 of this 30-day study, you'll begin to step outside the key center in your soloing practice.

While you may not feel ready to explore chromatic concepts in your soloing studies, go for it.

It'll take some time for your ears to become accustomed to these new sounds, so the best time to start is now.

This'll give your ears the time they need to transform these chromatic notes from sounding "wrong" to sounding like Jazz.

As well, besides working these chromatic notes with a metronome, it's very important to apply them to your soloing practice, which is where your ears will really get involved and begin to grow with this concept.

The Importance of Tension and Release in Jazz Guitar

One of the misconceptions that many beginning Jazz guitarists can develop is that scales plus chords equals Jazz.

That if you play the correct scales over the chords in any tune it'll sound like Jazz.

While there is some truth to that, you want to play the right scales over chords in your solos; it's not the whole story.

That statement is true for many other styles of music as well, so there has to be other items that make Jazz sound like Jazz, beyond playing scales over chords.

One of those important items, and one of the quickest and most effective ways to bring a Jazz vibe to your solos, is the concept of tension and resolution.

By using notes that are outside of the scale or arpeggio you're using in your solos, and then resolving those tension notes back into the key, you'll be bringing a Jazzier sound to your lines than just playing scales over chords.

The key to using tension and release in your lines is not to play random chromatic notes, but to use language from the Jazz vocabulary to organize your chromatic notes.

When beginning your study of the chromatic Jazz language, the best place to start is with approach notes.

What Are Approach Notes?

Now that you know that creating tension and release is important to creating a Jazz sound in your lines, and that approach notes are the best place to start when studying this concept, so it's now time to understand what these outside notes are and how they relate to the minor pentatonic scale in your playing.

Approach notes are notes that "approach" scale or arpeggio tones, minor pentatonic scale tones in this lesson, from a half step below or above those inside notes.

This would mean that if you want to add an approach note to the root of the Dm pentatonic scale, you would play either C#, half step below, or Eb, half step above, that root note before resolving up or down into the root of that scale.

While you can use approach notes above or below any scale note in your playing, approach notes from below are more commonly heard in the Jazz idiom, and therefore will be the focus of the exercises in this lesson.

Before moving on to playing these patterns over the Dm pentatonic scale on the guitar, there's a very important item you need to focus on when using approach notes in your playing.

As you will see, when adding these notes to the full scale, you'll create four chromatic notes in a row on a few of the strings in those scale shapes, which resembles the chromatic scale.

When soloing with approach notes, don't think of them as long streams of chromatic notes, think of them as tension (approach note) and resolution (scale note).

By thinking about approach notes in this way, you'll take an organized approach to using chromatic notes in your solos, and resolve them properly and in a timely fashion as you insert them into your minor pentatonic soloing lines.

Lastly, as you'll see in the exercises below, no matter what direction you play the scale, up or down, you always approach the scale tones from a half step below each note.

Stage 1 Enclosure Pattern

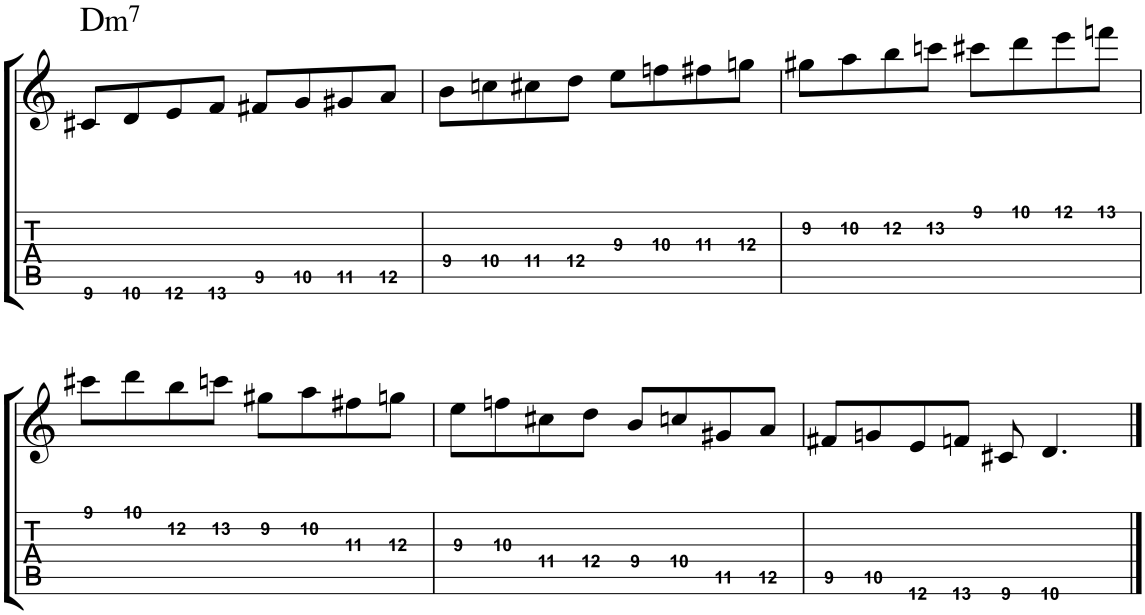
For those guitarists who are working on the stage 1 exercises, you can begin by learning how to apply approach notes to the position 1 Dm pentatonic scale, root on the 6th string.

Here's how that pattern looks to help you get it under your fingers.

But, try to apply the approach notes without the music first, visualizing and applying one note, one fret below each note in the Dm pentatonic scale shape.

If you get stuck, then refer to this music to help you out from there.

Audio Example 6 – Stage 1 Approach



Stage 2 and 3 Enclosure Pattern

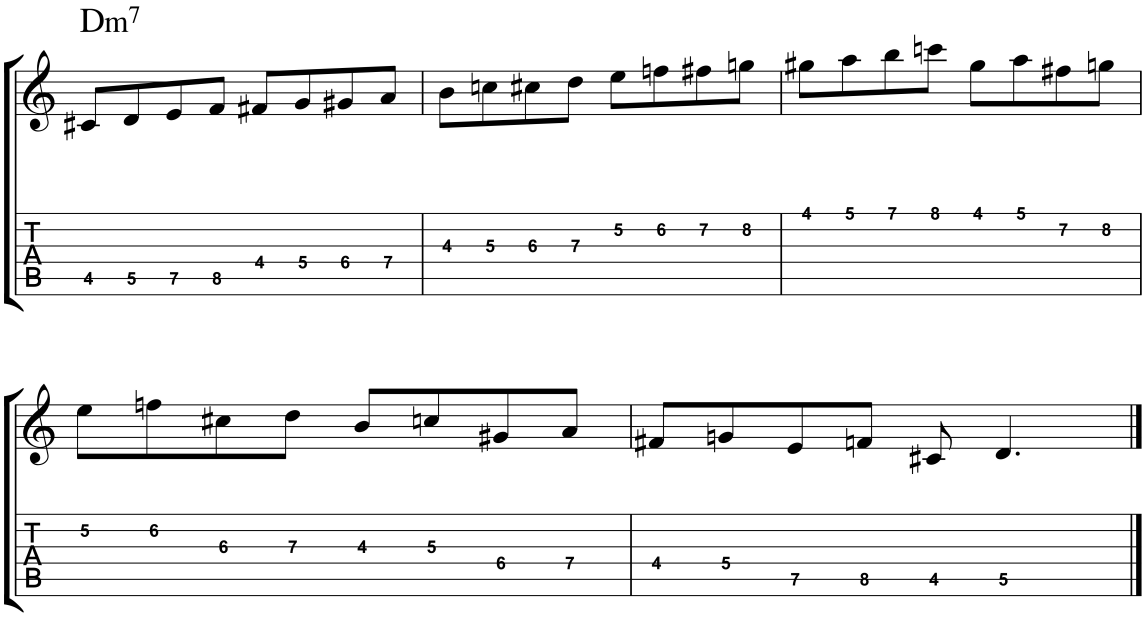
For those guitarists that are working on stage 2 and 3 exercises, you can learn the Stage 1 pattern, as well as apply approach notes to the 5th-string position of the Dm pentatonic scale.

Here's how that pattern will look to help you out if you get stuck applying the approach notes on your own.

But, as was the case with the stage 1 pattern, begin by applying the approach notes to each scale shape on your own, and only come back to the music if you need to.

Learning how to apply these chromatic notes on your own, without visual aids, will make it much easier and more effective when you apply approach notes to your soloing lines and phrases over tunes.

Audio Example 7 – Stage 2 Approach



Stage 1 Exercises

After you've practiced applying approach notes below each note in the 6-string root position of the Dm pentatonic scale, you can use the following exercises to take this concept further in your practicing today.

When working on any of the soloing exercises, you can jam along to **Audio Example 1 – Dm7 Backing Track Slow** in your studies.

- Apply the approach notes to the first position Dm pentatonic scale
- Solo over the track and add approach notes to your lines
- After you're comfortable, begin to think about when you want to create tension, approach notes, and when you want to resolve that tension, scale notes, and direct your lines from there
- After a while, start to change the rhythms of the approach notes to personalize this line in your solos

Stage 2 Exercises

The initial challenge for stage 2 guitarists today will be to add the approach notes over both scale shapes in your studies.

From there, you can use the exercises below to further internalize and learn how to improvise with this chromatic concept in your playing.

When practicing approach notes over each scale shape, you can jam along to **Audio Example 1 – Dm7 Backing Track Slow** as well as **Audio Example 2 – Dm7 Backing Track Fast** if you're ready for the faster tempo in your studies.

- Apply approach notes to both positions of the Dm pentatonic scale
- Solo over the slow and fast tracks with approach notes, one scale position at a time
- Begin to move between both scale shapes, with approach notes, in your soloing practice
- Watch that you don't overdo the approach notes, especially if you have solid technique and they are easy to play on the guitar

Stage 3 Exercises

For those guitarists who are working at the stage 3 level, you can focus on applying approach notes to both scale shapes, before moving on to other keys in your metronome and soloing practice from there.

- Apply approach notes to both positions of the Dm pentatonic scale and at both tempos of backing tracks
- Solo over both the slow and fast backing tracks with these shapes
- Practice the approach notes over the minor pentatonic scale in 12 keys on the fretboard
- Solo over backing tracks in 12 keys, using the approach notes and both minor pentatonic scale shapes in your solos

Day 3 Recap

To help you sum up Day 3 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when studying today's material at any stage in your development.

- The Jazz sound is more than playing scales over chords
- One of the most important sounds in Jazz is tension and resolution
- Approach notes, one fret below any scale note, are the best place to start adding tension and release to your solos
- These approach notes can be added to each minor pentatonic scale shape
- You can use approach notes with the minor pentatonic scale to create a Jazzy sound over any chord you blowing over in your playing, starting with the Dm7 chord in this lesson

Day 4 – The Enclosure

It's day 4, and already you're going to learn one of the most commonly used, and important, elements of Jazz vocabulary, the enclosure.

Built with two chromatic notes for every scale note, the enclosure elevates the amount of tension created in your lines when used to solo over tunes.

Because of this, resolving the enclosure back into the scale is very important.

There's a fine line between sounding hip and sounding wrong.

If you can find that line, you'll be well on your way to creating hip-sounding Jazz lines in no time.

Adding Enclosures to Minor Pentatonic Scales

When you begin your exploration of enclosures in a Jazz context, you'll find that there are a number of variations to this common Bebop vocabulary.

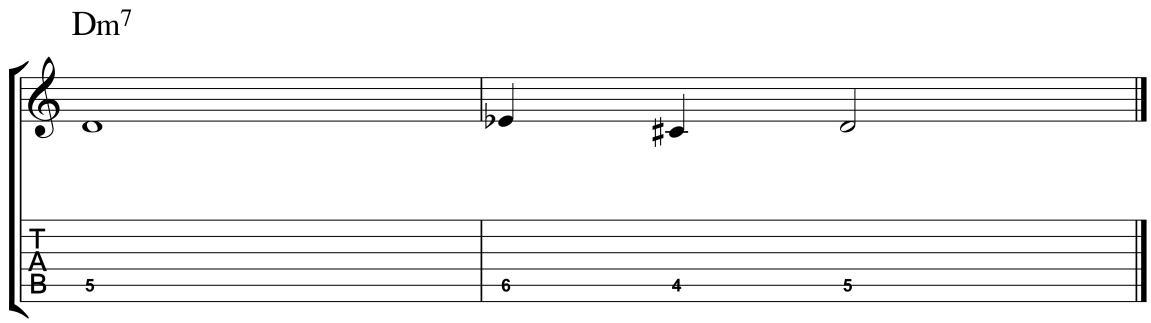
So, the question then becomes, "Where to begin?"

While there are a number of enclosures that you can study, the most popular, and therefore best place to start, uses the following formula:

Fret Above – Fret Below – Target Scale Note

You can see and hear this enclosure being added to the note D below as an example, before taking it on to the fretboard in the next section.

Audio Example 8 – Enclosure



Enclosures and Fingering

One of the main questions that arise when it comes to adding enclosures to minor pentatonic scales is, "What fingers do I use for each string when adding enclosures?"

To help you navigate the fingering below, here's a suggested fingering system for each string with an added enclosure.

When playing the first position Dm pentatonic scale, use these fingers on the "left side" of the scale, any note on the 10th fret.

2-1-1

You'll need to shift the first finger from the 9th to the 10th frets, but this gets you back in position so that your index finger, the finger that normally plays the 10th-fret scale notes, lands on those notes after you play each enclosure.

For the notes on the 12th and 13th frets, here's a suggested fingering.

4-2-3

You'll be landing on the normal finger for the 12th-fret notes, and landing on a strong finger, ring finger, on the 13th fret, which will make it easier to navigate enclosures in your lines over tunes.

You can apply the same fingering system to the second position, 5th-string root, of the Dm pentatonic scale, aiming to land on the index finger for "left side" notes and on the ring finger for "right side" notes.

If you're at stage 1, stick with these fingerings.

But, for those players at stage 2 or 3, if you have a preferred fingering that you want to use, and it doesn't pose any technical issues in your playing, feel free to use that throughout the exercises in today's lesson.

Stage 1 Enclosures

To begin, you can add the enclosure to any note in the Dm pentatonic scale position one, root on the 6th string.

Here's the music and tab to help you with that application.

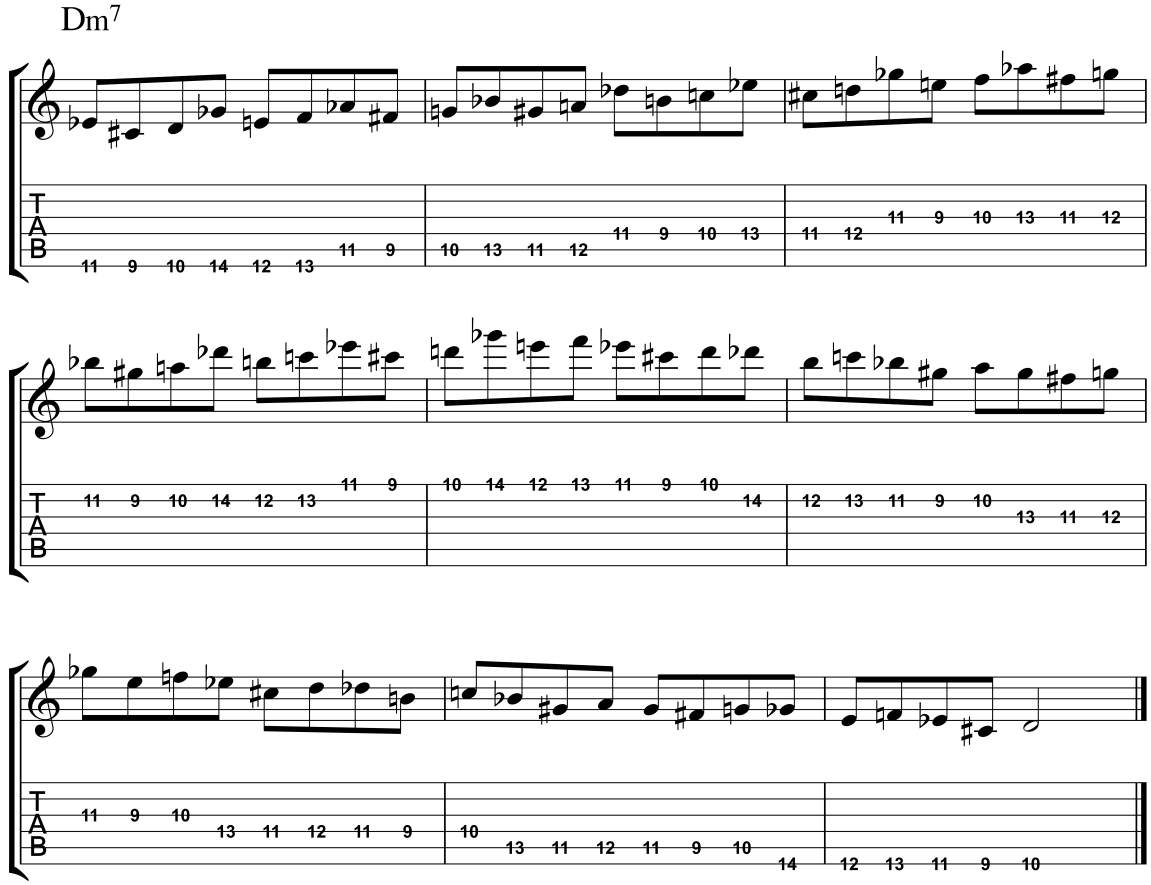
But, add the enclosures into the scale on your own first, then use the music only if you get stuck or forget where you are in the scale.

By learning how to apply the enclosure yourself to scale notes, you'll be able to quickly and easily add this concept into your soloing lines, as compared to if you have to use the music to play the pattern.

If you find that you need the music at first, not a problem.

Start there with the goal of taking your eyes off the page as soon as possible, which will allow you to better visualize this concept in real time on the fretboard.

Audio Example 9 – Stage 1 Enclosure



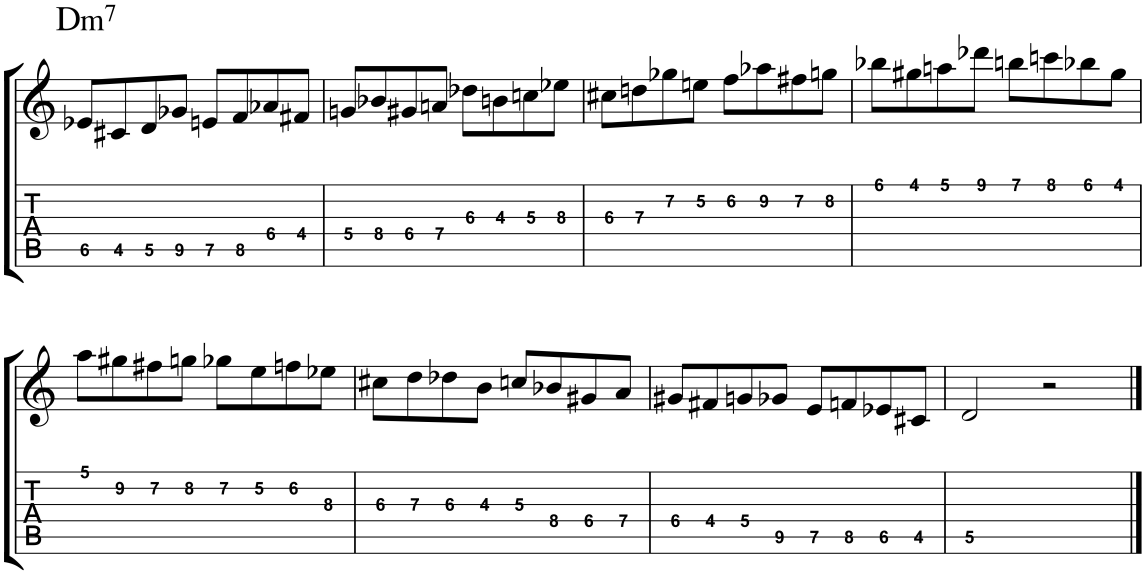
Stage 2 and 3 Enclosures

For those players at the stage 2 and 3 level, you can now add enclosures to the second position, 5th-string root, of the Dm pentatonic scale.

Just remember, the enclosure is always one fret above, one fret below, and then your target scale note, no matter what position or direction you're playing over the scale.

As was the case with the stage 1 fingering, apply the enclosures without the music at first, then refer to the music only if you get stuck on a fingering or to check your work.

Audio Example 10 – Stage 2 Enclosure



Stage 1 Exercises

If you're working at the stage 1 level, here are a few exercises and tips to help you work this material today in the woodshed.

When working on any of the enclosure exercises, you can jam along to **Audio Example 1 – Dm7 Backing Track Slow** in your studies.

- Practice the enclosures over Dm pentatonic position 1 with a metronome
- Solo over the slow backing track, adding enclosures to your lines
- Mix the scale, enclosures and approach notes together over the backing track
- When you're comfortable, start to change the rhythm of the enclosures in your lines to personalize this pattern in your playing
- Think of 3 textures and choose from there, plain is scale, slight tension is approach notes, and more tension is enclosures.

Stage 2 Exercises

For those guitarists that are working at stage 2, or have completed the stage 1 exercises and want a further challenge, here are some ideas for practicing enclosures today in the woodshed.

When practicing enclosures over each scale shape, you can jam along to **Audio Example 1 – Dm7 Backing Track Slow** as well as **Audio Example 2 – Dm7 Backing Track Fast** if you're ready for the faster tempo in your studies.

- Work the enclosures through both positions of the Dm pentatonic scale with a metronome
- Solo over the backing tracks and add the enclosures into your lines one scale position at a time
- Combine the scale positions and enclosures over the backing track
- Mix the scale, approach notes, and enclosures in your solos

Stage 3 Exercises

If you're already at stage 3 in your development, or have finished the stage 1 and 2 exercises and are looking for a challenge, here are a few exercises and tips that you can apply to your practice routine today.

When working with these exercises, you can use the two Dm7 backing tracks to begin with, then move on to other keys in your soloing practice.

- Work the enclosures through both Dm scale patterns
- Solo over both backing tracks, using both scale positions and enclosures in Dm
- Mix the scale shapes, approach notes, and enclosures in your solos
- Repeat each exercise in as many keys as you can get to today

Day 4 Recap

To help you sum up Day 4 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when studying enclosures at any stage in your development.

- Enclosures are one of the most common elements of the Bebop language
- Within the enclosure family, fret above-fret below-target note is the most popular, and a good place to start
- Memorize the enclosures over the first scale shape, and the second scale shape for stage 2 and 3 guitarists
- Solo over the slow backing track, and fast backing track for stage 2 and 3 players, mixing the scales and enclosures in your lines
- Start to think about the scale as being resolved, the approach notes as being slight tension, and the enclosures as being more tension in your lines

Day 5 – 4123 Pentatonic Scale Pattern

With the enclosure under your fingers, it's time to increase the tension in your lines once more as you use a four-note chromatic pattern over the Dm pentatonic scale in today's lesson.

When adding this pattern to your solos, you'll create a good amount of tension in your lines.

But, by resolving the pattern into any scale note, you'll be able to generate a hip-sounding tension-resolution vibe in your improvised lines and phrases.

What is the 4123 Pattern

To begin your study of this important bit of Jazz vocabulary, let's take a look at how to build the 4123 pattern and how to apply it to the minor pentatonic scale in your studies.

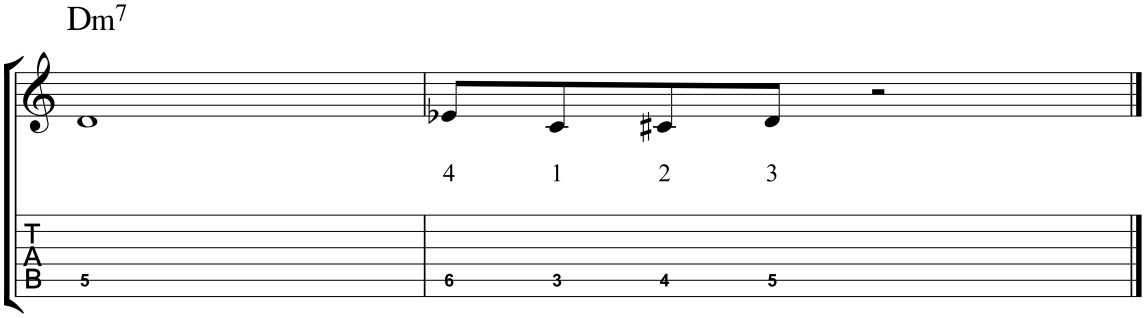
The pattern is pretty self-explanatory, as it's built by playing the 4123 fingers on any string, with the 3rd finger always landing on the scale note in your fretting hand.

When doing so, you can use the same fingering to create the pattern over any note in the Dm pentatonic scale shapes.

Start with your pinky finger one fret higher than your target note, then play 4123 fingers, and you'll land on the scale note with your 3rd finger.

Here's how the pattern looks when applied to the note D on the 5th string as an example.

Audio Example 11 –4123 Pattern



With the theory behind the 4123 pattern under your belt, it's time to take this knowledge to your technical and improvisational practice in today's routine.

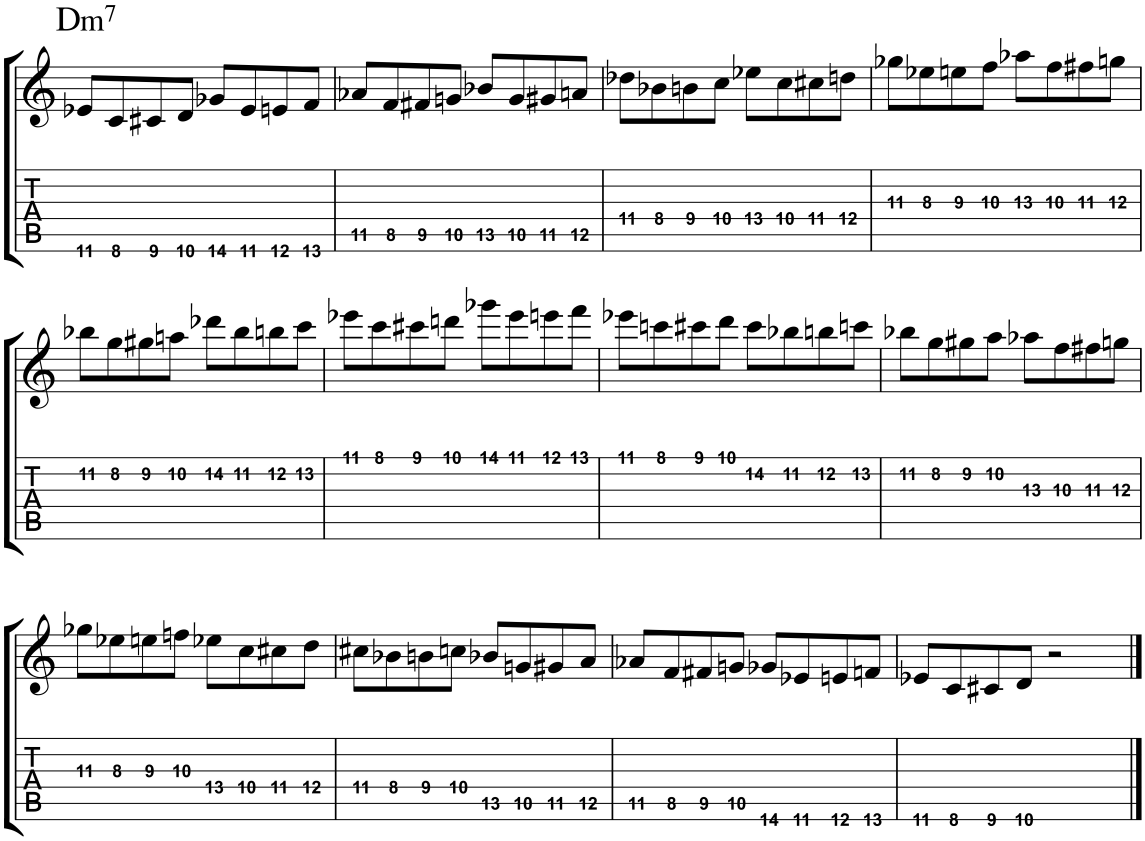
Stage 1 4123 Pentatonic Pattern

Now that you know how to build the 4123 pattern, you're ready to take it to the fretboard by applying it to the position 1 Dm pentatonic scale.

Again, play the pattern over each note in the scale on your own at first.

Then, if you get stuck or want to check your work, refer to the music below, with the ultimate goal being to be able to apply this pattern to your playing in real time without any notational aid.

Audio Example 12 – Stage 1 4123 Pattern



Stage 2 and 3 4123 Pentatonic Pattern

For players ready to tackle stage 2 and 3, you can apply the 4123 pattern to the second position of the Dm pentatonic scale.

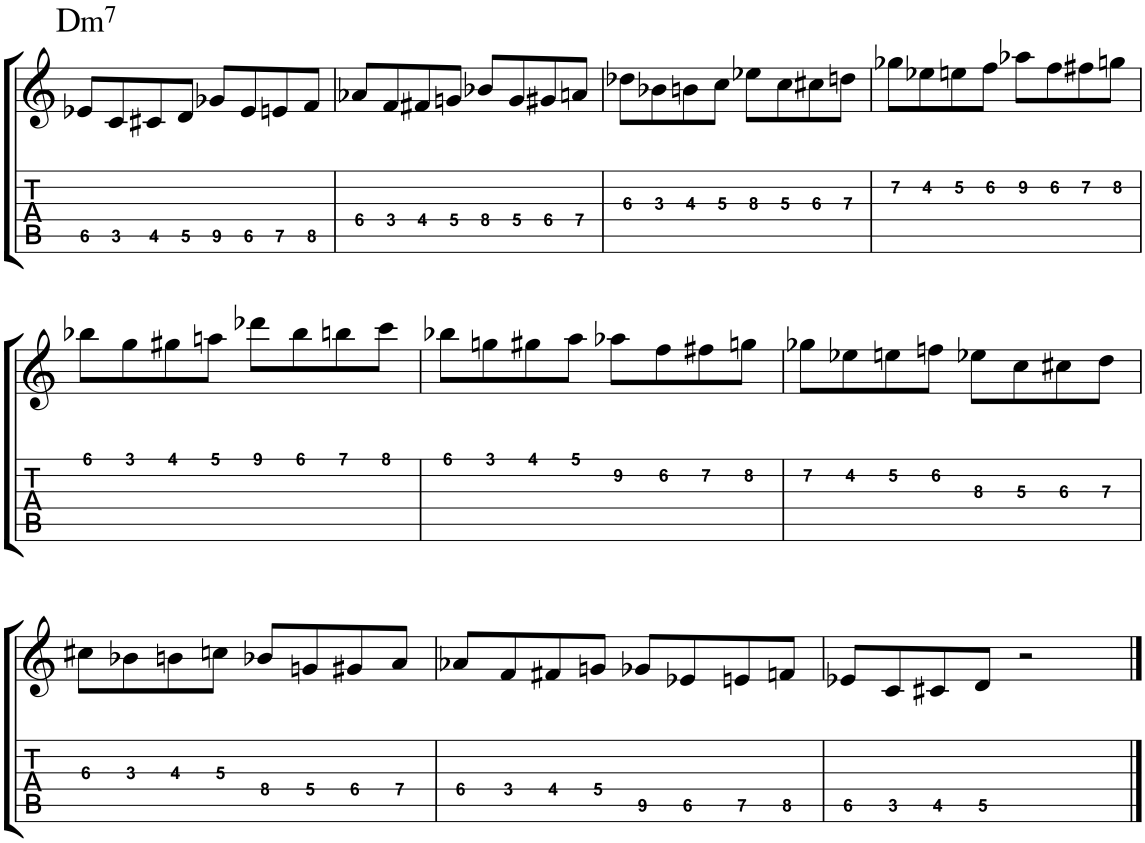
As was the case with the previous patterns you've learned, start by applying the 4123 pattern to the scale fingerings on your own.

Then, only refer to the music if you get stuck or need a little nudge in your practicing.

This way you'll build the skill of applying the 4123 pattern to any note in your solos, rather than relying on the notation to guide you.

Learning a musical skill that can be applied to any situation is always better than memorizing a pattern over a single musical application.

Audio Example 13 – Stage 2 4123 Pattern



Stage 1 Exercises

To begin your application of the 4123 pattern to both your technical and improvisational studies, here are a few exercises that you can work through in the woodshed today.

When working on any of the 4123 pattern exercises, you can jam along to **Audio Example 1 – Dm7 Backing Track Slow** in your studies.

- Practice the 4123 pattern over the Dm pentatonic scale shape 1
- Solo over the slow backing track using the scale and 4123 pattern
- Mix the 4123 pattern, scale, approach notes, and enclosures in your lines over the slow Dm7 backing track, position 1 scale only
- After you've worked the pattern for a few minutes, begin to change the rhythms in order to personalize the line in your solos

- Think of the scale as resolved, approach notes as slight tension, enclosures as more tension, and the 4123 pattern as the most tension in your lines

Stage 2 Exercises

If you're ready for a challenge today, or are already at a stage 2 level, here are exercises that you can use to explore the 4123 pattern in your practice routine today.

When practicing the 4123 pattern over each scale shape, you can jam along to **Audio Example 1 – Dm7 Backing Track Slow** as well as **Audio Example 2 – Dm7 Backing Track Fast** if you're ready for the faster tempo in your studies.

- Practice the 4123 pattern over both positions of the Dm pentatonic scale
- Solo over the backing tracks, slow and fast, using the 4123 in your lines over each scale pattern separately
- Combine the scale patterns, with 4123 pattern, in your solos over the backing tracks
- Mix the 4123 pattern, scale, approach notes, and enclosures in your lines over the backing tracks

Stage 3 Exercises

If you're already at stage 3, or want to try a challenge in the practice room today, here are the exercises and tips to explore in the woodshed.

When working with these 4123 pattern exercises, you can use the two Dm7 backing tracks to begin with, then move on to other keys in your soloing practice.

- Learn the 4123 pattern over both Dm pentatonic scale shapes
- Solo over both tracks using the scale and 4123 pattern
- Combine the 4123 pattern with the scale, approach notes, and enclosures over both backing tracks
- Repeat each exercise in 12 keys

Day 5 Recap

To help you sum up Day 5 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when studying the 4123 pattern at any stage in your development.

- The 4123 pattern can raise the level of tension in your lines, but needs to be resolved properly
- Each fingering is the same, 4123 with the 3rd finger always landing on the target scale note
- Memorize the 4123 pattern through the position 1 Dm pentatonic scale, and position 2 for stage 2 and 3 players
- Solo over the backing track, slow for stage 1 and both tracks for stage 2 and 3, adding in the 4123 patterns to your lines
- Combine the scale (resolved), approach notes (slight tension), enclosures (more tension), and 4123 patterns (most tension) in your soloing practice

Day 6 – Jamming Over Summertime

Now that you've worked through the minor pentatonic scale, with added Bebop vocabulary, you'll apply that vocabulary to your first Jazz tune in this eBook, Summertime.

Summertime is a great tune to jam over when first exploring Jazz guitar, as it's one of the rare Jazz tunes where one scale will fit over the entire chord progression.

Lucky for us, this is the Dm pentatonic scale.

There's a lead sheet of the chord changes based on Summertime provided below, but you can just use this as a reference as you'll be able to solo over the whole tune using just the scales and patterns you've learned in the first 5 days of your studies.

Chord Changes Based on Summertime

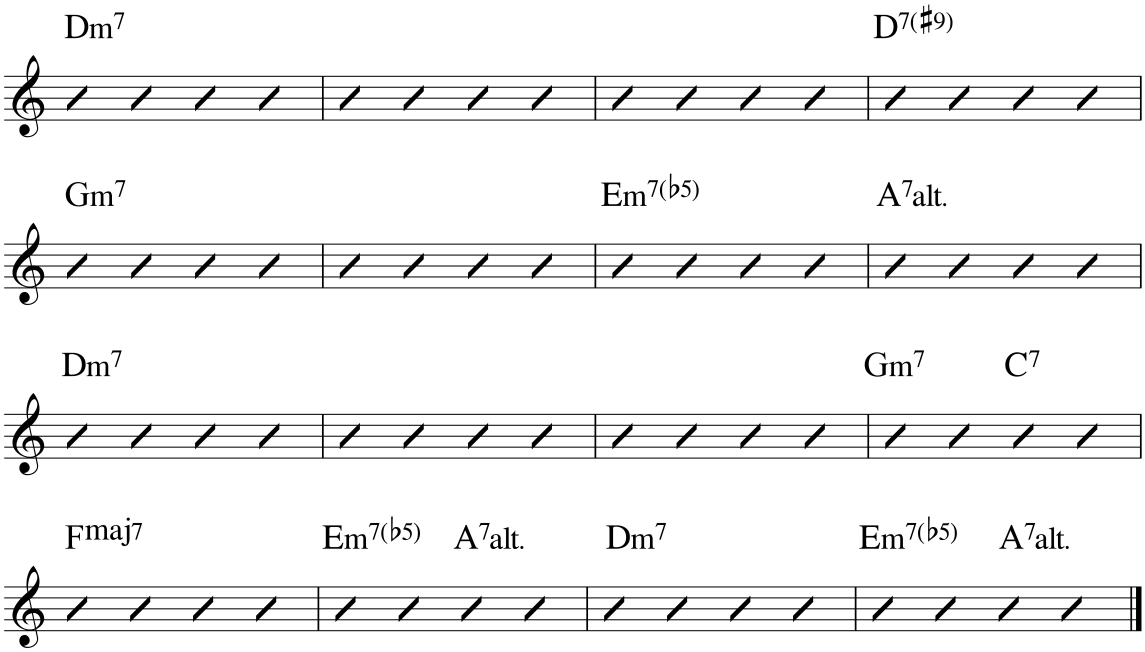
Here are the chord changes based on the Gershwin tune Summertime, which you can use as a reference when soloing over the tune in your studies today.

As you'll be able to solo over the whole tune with the Dm pentatonic scale, don't have the music in front of you when you're soloing, as it'll just be a distraction.

Instead, improvise over the tune without the music, and just come back to it if you want to study the chord progression on it's own, or are curious why a chord sounds the way it does on the backing track.

Lastly, use the backing tracks provided in the audio examples, Examples 14 and 15, to jam along with as you work through the exercises below.

Audio Example 14 – Summertime Slow
Audio Example 15 – Summertime Fast



Stage 1 Exercises

To begin, you'll solo over Summertime with the following exercises, focusing on the first position Dm pentatonic scale along with the Bebop patterns learned so far in your studies.

- Solo over the slow backing track with the position 1 Dm pentatonic scale
- Add in the approach notes to your solos
- Add the enclosures to your solos
- Add the 4123 pattern to your solos
- Mix all 3 patterns and the scale together in your solos over Summertime

Stage 2 Exercises

If you're ready to work through the stage 2 exercises, here they are to apply to your practice routine today, with the main challenge being working in both scale positions in your solos.

- Solo over the slow and fast backing tracks using both positions of the Dm pentatonic scale
- Add in the approach notes to your solos in both positions
- Add in the enclosures to your solos in both positions
- Add in the 4123 pattern to your solos in both positions
- Mix all of the patterns and the scale in your solos in both positions

Stage 3 Exercises

For those that are at stage 3, or are looking for a further challenge today, here are the exercises to follow in your studies, with the main challenge being applying the material to multiple keys.

- Solo over the slow and fast backing tracks using both positions of the Dm pentatonic scale
- Add in the approach notes to your solos in both positions
- Add in the enclosures to your solos in both positions
- Add in the 4123 pattern to your solos in both positions
- Mix all of the patterns and the scale in your solos in both positions
- Repeat each of these exercises in as many keys as you can today, with the goal being 6-7 depending on how much time you have to practice today

Day 6 Recap

To help you sum up Day 6 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when soloing over Summertime at any stage in your development.

- Summertime is one of the most commonly called tunes at jam sessions
- You can solo over the whole tune using the Dm pentatonic scale
- From there, you can add in any or all of the Bebop patterns learned so far to your solos
- Soloing over a full tune will provide different challenges and inspire you in different ways than jamming over a non-tune backing track

Day 7 – The Major ii V I Progression

In today's practice session, you'll give your hands a break and give your mind a workout as you study some of the most important changes in Jazz, the ii V I IV progression.

If you're new to Jazz theory, and the material in today's lesson is still a little fuzzy after studying it, don't worry about it just yet.

Move on to tomorrow's lesson, and as you apply this knowledge to the fretboard things will become clearer in your understanding of how chord progressions are built, and just as important, how the ii V I IV progression sits on the guitar.

Major Scale Interval Formula

The first step in learning about chord progressions, oddly enough, is to learn how to find the notes to the major scale in any key.

To do so, you'll use a tried and true interval formula that, when memorized and applied to any tonic note, will give you all seven notes in any major scale.

Here's the interval formula for the major scale, in any key, that you can use to help find the notes to any scale you are working out on paper or on the fretboard.

The W stands for Whole Step, two frets on the guitar, and the H stands for Half Step, one fret on the guitar.

W-W-H-W-W-W-H

To test this formula, you can apply it to the key of Bb, which will be the key used to practice the chords in the next few lessons.

When doing so, you produce the following notes.

Bb-C-D-Eb-F-G-A-Bb

Now that you've used the major scale formula to find the notes in the Bb major scale, and any other scale you want to apply it to, it's time to move on to build chord shapes from those scale notes in your studies.

Diatonic Chords – Major Keys

As there was a formula to determine the notes in any major scale, there's also a formula that you can apply to those scale notes to determine the chords in that key.

Here's that formula with Roman Numerals so that you can apply it to any key you're studying on the guitar.

Imaj7-iim7-iiim7-IVmaj7-V7-vim7-viim7b5

Now that you know the chord formula for any major key, you can apply it to the Bb major scale to determine the chords in that key.

Bbmaj7-Cm7-Dm7-Ebmaj7-F7-Gm7-Am7b5

As you can see, each note in the Bb major scale lines up to each chord in the formula to produce the chords in that key.

You'll now use that information to find the ii V I IV progression in the key of Bb.

ii V I IV Progression

With the diatonic chords for the key of Bb worked out, you can now extract the chords you need to produce the ii V I IV progression.

First, you'll look at the chords with Roman Numerals, to create a general progression that can be applied to any key in your playing.

iim7-V7-Imaj7-IVmaj7

Now, you can use that general formula and apply it to the key of Bb major to extract the exact chords from that key center.

Cm7-F7-Bbmaj7-Ebmaj7

As you can see, with two easy to memorize formulas, one for the scale and one for the diatonic chords, you can build a ii V I IV chord progression in any key.

This'll also come in handy from an analysis perspective.

When learning or reading through a new Jazz tune, you'll begin to recognize common progressions within those tunes as you become better at applying diatonic chords to changes in your playing.

Not only will this help you theoretically, but it'll make it easier to solo over tunes, as you'll quickly be able to identify key centers and progressions to outline in your playing.

Stage 1 Exercises

To begin your studies of this material, today you'll memorize the various formulas and apply them to the key of Bb.

- Write out the major scale formula from memory
- Write out the Bb major scale notes from memory
- Write out the diatonic chord formula from memory
- Write out the diatonic chords in Bb from memory
- Write out the ii V I IV chords from memory
- Write out the ii V I IV chords in Bb from memory

Stage 2 and 3 Exercises

For those guitarists at the stage 2 and 3 levels, you can focus on memorizing the different formulas and applying them to all 12 keys.

- Write out the major scale notes in 12 keys using the formula
- Write out the diatonic chords in 12 keys using the formula
- Write out the ii V I IV chords in 12 keys using the formula

Day 7 Recap

To help you sum up Day 7 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when studying the ii V I IV progression at any stage in your development.

- The major scale formula is W W H W W W H
- The diatonic scale formula is Imaj7 iim7 iiim7 IVmaj7 V7 vim7 viim7b5
- The ii V I IV formula is iim7 V7 Imaj7 IVmaj7
- Be able to write out these formulas from memory
- Be able to apply these formulas to Bb, stage 1, and all 12 keys, stage 2 and 3 in your studies

Day 8 – Major ii V I IV Chords

With a newfound knowledge of how to build a ii V I IV chord progression, and how that progression relates to the major scale, you can apply that theory to the fretboard.

In today's lesson, you'll learn how to comp in two positions for each stage over a ii V I IV progression in Bb.

Because Jazz standards feature common chord groups in their progressions, such as ii V I, ii V I VI, and today's progression ii V I IV, the best way to learn and practice Jazz chords is with these groupings.

By doing so, as compared to learning chord shapes on their own, you'll be able to quickly comp through any Jazz standard with confidence, as you've practiced putting chords together in your studies.

Lastly, and most importantly, don't forget to experiment with different rhythms when working on these chords in your routine.

You'll study specific rhythms in upcoming lessons, but for today just have some fun by exploring where your ears take you from a rhythmic perspective when applying these chords to the backing track.

The backing track to use for today's lesson is **Audio Example 16 – ii V I IV in Bb**.

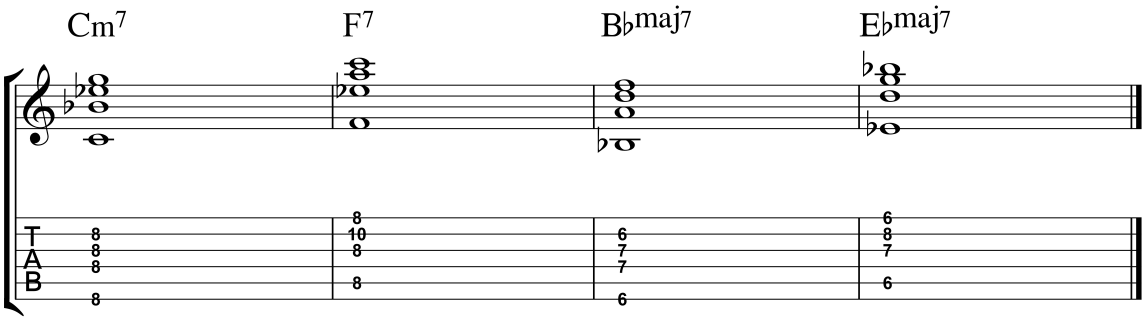
Stage 1 Chords

To begin your study of this chord progression, here's an example of the chords for the ii V I IV changes in Bb.

Notice how the Cm7 chord, iim7, begins with the root note on the 6th string, with each of the following chords being as close as possible to the starting chord from there.

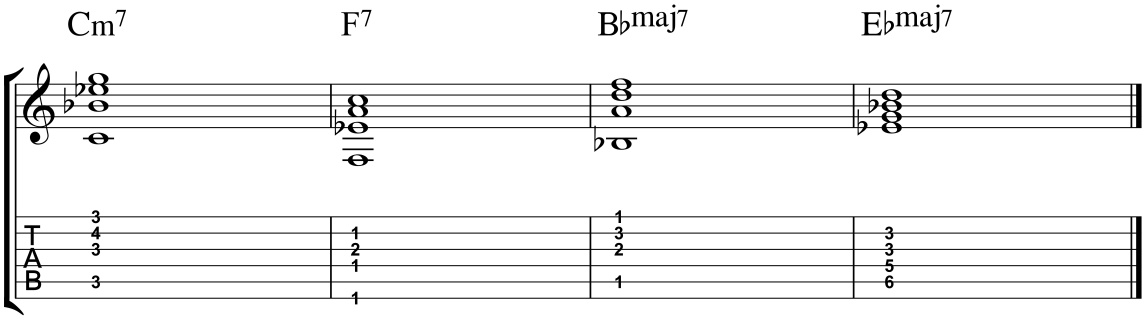
This'll not only sound fluid on the fretboard, but it'll prevent you from jumping around the neck when comping over these changes.

Audio Example 17 – Stage 1 ii V I IV



Moving on, you can also learn ii V I IV chords with the Cm7 starting on the 5th string, and the rest of the changes being as close to that first chord as possible.

Audio Example 18 – Stage 1 ii V I IV 2

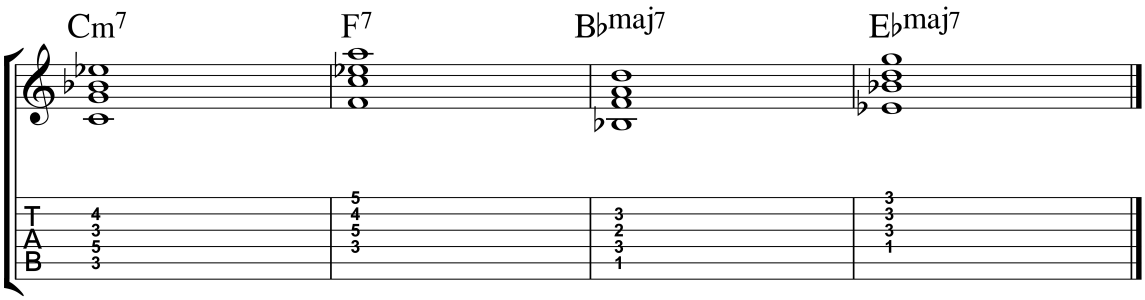


Stage 2 Chords

For those players at the stage 2 level, you'll learn two variations of the ii V I IV changes in Bb, one from the 5th-string root and one from the 4th string.

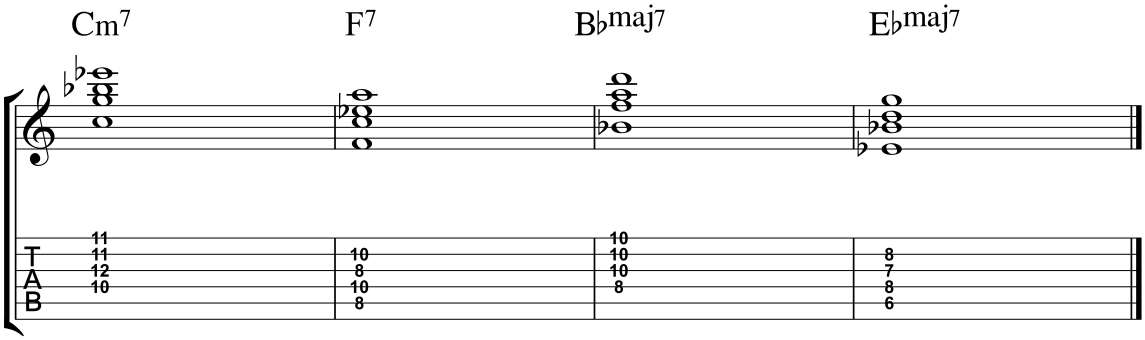
To begin, here's that chord progression with the Cm7 chord on the 5th-string root and all subsequent chords following as close to that original iim7 chord as possible.

Audio Example 19 – Stage 2 ii V I IV



After learning the first series of ii V I IV chords, you can learn the same changes, but this time the Cm7 root is on the 4th-string and each chord is played with as little movement from that initial chord as possible.

Audio Example 20 – Stage 2 ii V I IV 2



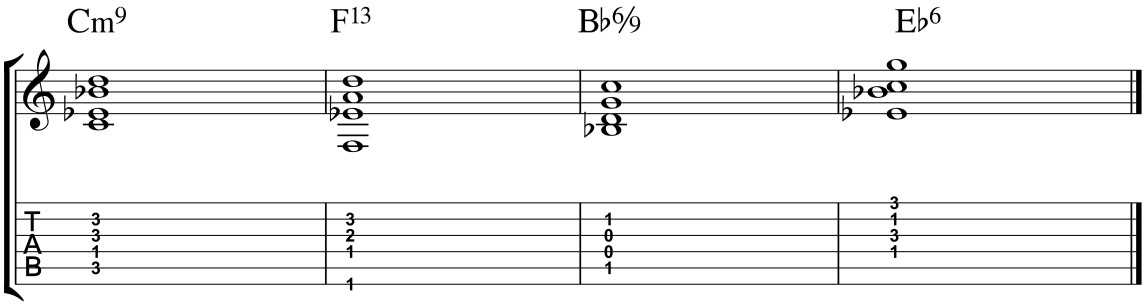
Stage 3 Chords

If you're ready to challenge yourself with the stage 3 chords, you'll begin to explore various chord colors over the ii V I IV changes in Bb.

In this first series of chords, you'll be adding 9ths and 13ths (6) to the chords in the progression.

Notice how this changes the color of each chord, but that the progression as a whole still sounds like the underlying ii V I IV changes.

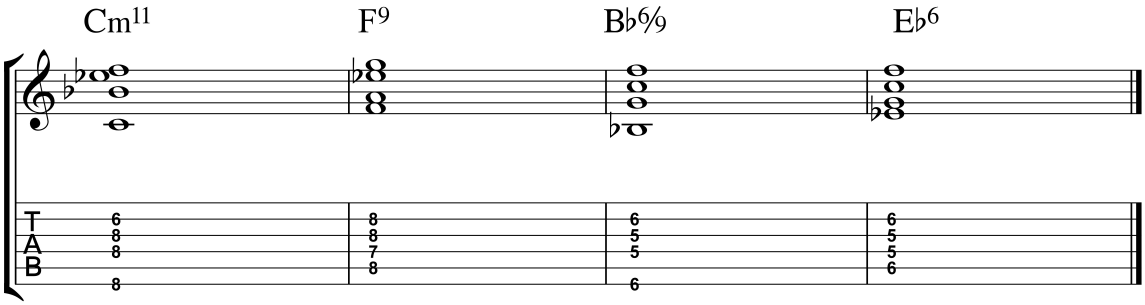
Audio Example 21 – Stage 3 ii V I IV



In the next example, you'll learn how to add 11ths, 9ths, and 6s, to the ii V I IV changes in Bb.

Again, notice how the new colors bring interest to the changes, but they don't change the overall sound of the underlying progression.

Audio Example 22 – Stage 3 Major ii V I IV 2



Stage 1 Exercises

To begin, you can apply the following exercises to the stage 1 ii V I IV chord shapes that you learned in today' lesson.

- Learn the position one chords and practice them with the track
- Learn the position two chords and practice them with the track
- Mix both positions over the track when ready
- Begin to experiment with the rhythms over the track when ready

Stage 2 Exercises

When you're ready, you can apply the following exercises to the stage 2 ii V I IV chord shapes you learned in today's lesson.

- Learn the position one chords and practice them with the track
- Learn the position two chords and practice them with the track
- Mix both positions over the track when ready
- Begin to experiment with the rhythms over the track when ready

Stage 3 Exercises

When you're ready, or if you're already there, you can apply the following exercises to the stage 3 ii V I IV chord shapes you learned in today's lesson.

- Learn the position one chords and practice them with the track
- Learn the position two chords and practice them with the track
- Mix both positions over the track when ready
- Begin to experiment with the rhythms over the track when ready
- Take each exercise to all 12 keys in your studies

Day 8 Recap

To help you sum up Day 8 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when comping ii V I IV chords at any stage in your development.

- Memorize the position 1 chords and play with the backing track
- Memorize the position 2 chords and play with the backing track
- Begin to experiment with the rhythm over the track when ready
- When comping chords on guitar, it's always best to move as little as possible between chord shapes
- Because Jazz standards are built with common chord progressions, working on groups of chords, rather than one chord at a time, is the best way to study Jazz guitar comping

Day 9 – Major ii V I IV Picking Exercises

Now that you've learned how to comp over the ii V I IV progression, in today's lesson you'll apply a picking pattern to those same chords.

Working on picking patterns will provide textural variety to those changes, and work on your picking hand dexterity at the same time.

When practicing these patterns, at any stage, you can use your pick, pick and fingers, or just fingers alone; it's up to you.

Whatever feels comfortable to you, and provides you with the comping sound you have in your head, is the right choice for your playing.

The backing track for today's lesson is **Audio Example 16 – ii V I IV in Bb**.

Stage 1 Picking Pattern

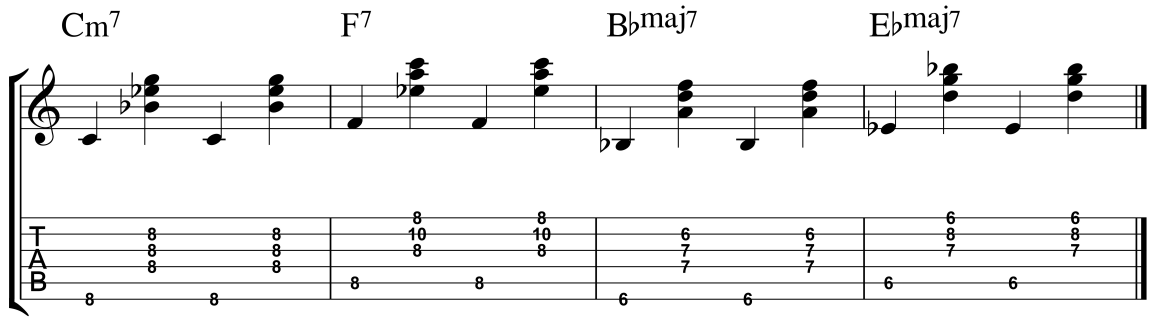
In the stage 1 pattern, you'll be putting an emphasis on the bass note of each chord as you isolate it from the top-three notes in any chord.

Begin by applying the pattern to the first chord progression from yesterday's lesson, before applying it to the second progression in your practice routine.

Work this pattern with a metronome at first, before taking it to the backing track in your practice routine.

If you feel comfortable enough with this pattern today, you can begin to change the rhythms in each bar in your studies.

Audio Example 23 – Stage 1 Picking



Stage 2 Picking Pattern

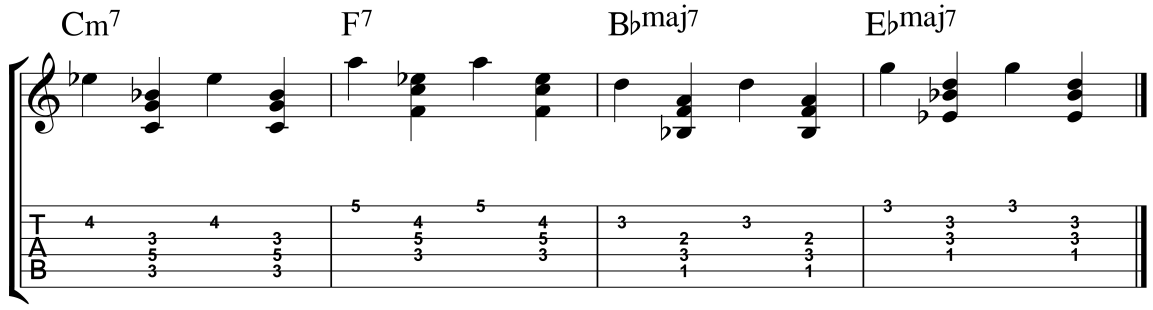
Here's the stage 2 picking pattern that you can see applied to the first chord progression from yesterday's lesson.

The pattern is built by playing the melody note first, and then the lowest three notes of the chord second, bringing attention to the melody note of each chord in the progression.

Work this pattern with a metronome in order to get it smooth at first, and then when you're ready apply it to the backing track.

At that point you can begin to experiment with the rhythm of this pattern to take it further in your studies.

Audio Example 24 – Stage 2 Picking



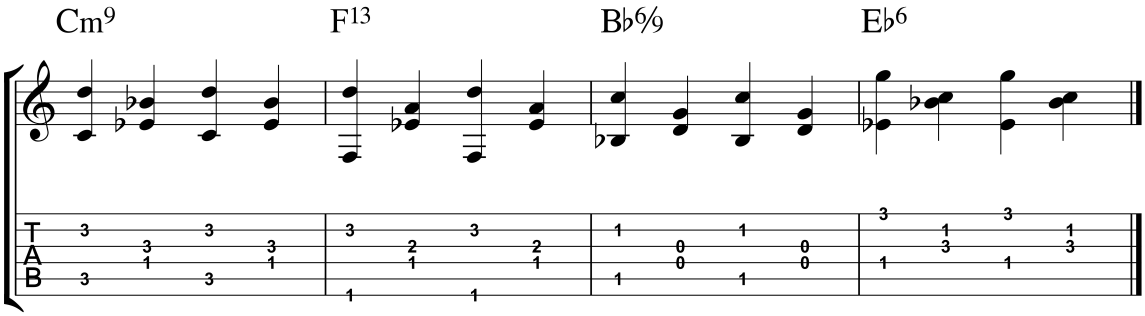
Stage 3 Picking Pattern

The stage 3 pattern is built by playing the outer two-notes followed by the inner two-notes of any chord you are applying it to.

You can see an example of this as applied to the first chord progression from yesterday's lesson.

After you've worked the pattern through this progression from memory, apply it to the second progression from yesterday's lesson in order to take it further in your practicing today.

Audio Example 25 – Stage 3 Picking



Stage 1 Exercises

To get started with this pattern in the woodshed, here are a few exercises that you can work on today with a metronome and/or backing track in your studies.

- Memorize the pattern over the first chord in the progression, Cm7
- Apply to the rest of the chords in today's example
- When ready, bring the pattern to the other progression from yesterday's lesson
- After you're comfortable, change the rhythm for the pattern to begin experimenting with it in your playing

Stage 2 Exercises

To help you internalize this pattern at the stage 2 level, here are a series of exercise to work on today with a metronome and backing track.

- Work the picking pattern over Cm7 until it flows smoothly
- Apply that pattern to the four chords from today's example
- Bring the pattern to both progressions from yesterday's lesson
- Apply both to backing track and begin to experiment with the rhythms for both progressions in your playing

Stage 3 Exercises

For those guitarists ready for a stage 3 challenge, here are the exercises for today's lesson, which you can work with both a metronome and with the backing track.

- Work the picking pattern over Cm9 until it's comfortable
- Apply that pattern to all four chords in the example progression
- Apply the picking pattern to both chord progressions from yesterday's lesson
- Work these two progressions in all 12 keys

Day 9 Recap

To help you sum up Day 9 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when working these picking patterns at any stage in your development.

- Breaking up chords can add interest to your comping phrases
- By accenting the melody or bass note in any chord you can imply different harmonic sounds with the same shapes
- Memorize the picking patterns for each stage and apply them to all previously learned chords
- Apply these picking patterns when learning new chords shapes in future on the guitar

Day 10 – The Minor ii V I Progression

In today's lesson, you'll be giving your hands another break as you dive into understanding how to build a minor ii V I chord progression.

While all three chords in the major ii V I progression were built from the same scale, in a minor key, you'll need to take two chords from natural minor and one chord from harmonic minor to build this progression.

Though you'll take chords from two scales, you'll only need to memorize the natural minor diatonic chords, as only the V7b9 chord is commonly used from harmonic minor in Jazz.

So, grab your favorite writing utensil, put on your thinking cap, and dive into learning a bit of minor key theory in today's study.

Natural Minor Scale Formula

Now that you know what the chords are for a minor iim7b5-V7b9-Im7 chord progression, you can learn about where those chords come from, and the underlying scales that build those chords.

To begin, you'll learn how to build the natural minor scale, which will produce two of the three chords in a minor ii V I progression.

Here's the formula for figuring out the notes in any natural minor scale.

W-H-W-W-H-W-W

When applied to the key of Gm, you would produce the following notes for a G natural minor scale.

G-A-Bb-C-D-Eb-F-G

If you're at stage 1 or 2, you can memorize these notes in today's lesson, stage 3 guitarists can write out natural minor scales in all 12 keys.

Natural Minor Diatonic Chords

Now that you know how to build the natural minor scale, you can learn the diatonic chord formula for this scale in your studies.

As you'll see, the natural minor scale produces two out of the three minor ii V I chords, iim7b5 and Im7, which you'll apply to the guitar in tomorrow's lesson.

Here's the diatonic natural minor chord formula to memorize.

Im7-iim7b5-bIIImaj7-ivm7-vm7-bVImaj7-bVII7

As you can see, the second chord, iim7b5, and the first chord, Im7, are both found in the minor key iim7b5-V7b9-Im7 chord progression.

When applied to the key of Gm, today's focus key, you produce the following chords.

Gm7-Am7b5-Bbmaj7-Cm7-Dm7-Ebmaj7-F7

If you're at stage 1 or 2, memorize these chords in the practice room today, while stage 3 players can practice writing out natural minor notes in all 12 keys.

Harmonic Minor Scale Formula

Moving on, you can now memorize the formula for building harmonic minor scales in your studies, as you'll need this scale to build and apply the V7b9 chord in the minor ii V I progression.

This formula contains the following interval structure.

W-H-W-W-H-m3-H

You'll notice a new interval in this scale, m3, which is a minor 3rd interval.

The m3rd interval is 3 frets above any note on the guitar, or a step and a half away from that note, a whole plus half step added together.

This is the interval that gives harmonic minor it's distinct sound as compared to other minor modes, which are built with only whole and half steps.

When applied to the key of Gm, you create the following harmonic minor scale notes.

G-A-Bb-C-D-Eb-F#-G

For stage 1 and 2 players, memorize these notes today, while stage 3 guitarists can challenge yourselves by writing out harmonic minor scales in all 12 keys.

The V7b9 Chord

To finish building the minor ii V I chord progression, you'll need to add in the V7b9 chord to the iim7b5 and Im7 chords you learned about earlier.

This chord is found in the harmonic minor scale, and since it's the only chord from that scale you'll regularly encounter in Jazz, you only need to learn about this one harmonic minor chord for now in your studies.

The V7b9 chord is built by stacking 3rd intervals beginning on the 5th note of the Harmonic Minor Scale.

When doing so, you produce the following interval structure.

R-3-5-b7-b9

To apply this to the key of Gm, you would start on the 5th note of G harmonic minor and write down every second note to produce a D7b9 chord, the V7b9 chord in the key of Gm

D-F#-A-C-Eb

As you can see, the b9 is a half step away from the root of the V7b9 chord, which causes tension during this section of the progression.

This tension will then be resolved into the Im7 chord when you bring all three chords together in a iim7b5-V7b9-Im7 progression.

Once you've memorized the interval pattern for V7b9 chords, and the notes in the D7b9 chord, you'll be ready to take this chord to the full progression on the guitar in tomorrow's lesson.

Stage 1 Exercises

To begin, here are exercises that you can do today in order to begin internalizing the theory knowledge learned in this lesson.

- Memorize the scale formulas for natural and harmonic minor
- Learn the notes in the G natural and harmonic minor scales
- Learn the natural minor diatonic chord formula
- Memorize the G natural minor chords
- Memorize the 7b9 scale formula
- Learn the note names for D7b9
- Test yourself by writing all of these scales and chords from memory

Stage 2 Exercises

To take things a step further, here are the stage 2 exercises for today that you can work through to internalize the theory in this lesson.

- Memorize the scale formulas for natural and harmonic minor
- Learn the notes in the G natural and harmonic minor scales
- Memorize the natural minor diatonic chords
- Memorize the 7b9 scale formula
- Learn the note names for D7b9
- Test yourself by writing all of these scales and chords from memory

Stage 3 Exercises

For those looking to challenge yourself in the woodshed today, here are the stage 3 exercises that you can work through to internalize the theory from this lesson.

- Memorize the scale formulas for natural and harmonic minor
- Write out natural and harmonic minor scale notes in 12 keys
- Memorize the natural minor diatonic chords
- Write out the natural minor diatonic chords in 12 keys
- Learn the note names for D7b9
- Write out the notes for 7b9 chords in 12 keys

Day 10 Recap

To help you sum up Day 10 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when studying minor ii V I chords at any stage in your development.

- The minor ii V I progression is built from two different scales, natural minor (iim7b5 and Im7) and harmonic minor (V7b9)
- Memorize the scale formulas for both of these scales
- Learn the natural minor and harmonic minor note names in Gm, stage 1 and 2, and all 12 keys, stage 3
- Memorize the diatonic natural minor chords
- Learn the diatonic chord names in Gm for stage 1 and 2, and in all 12 keys for stage 3
- Memorize the 7b9 chord formula and notes for D7b9 stage 1 and 2, and in all 12 keys for stage 3

Day 11 – Minor ii V I Comping

Now that you know how to build a minor ii V I chord progression, it's time to take the knowledge and apply it to the fretboard.

In today's lesson, you'll learn two positions for each stage in your development, using various chord shapes over a ii V I in Gm.

Make sure to memorize the shapes as you learn them, and as always, practice them with both a metronome and the backing track in today's practice routine.

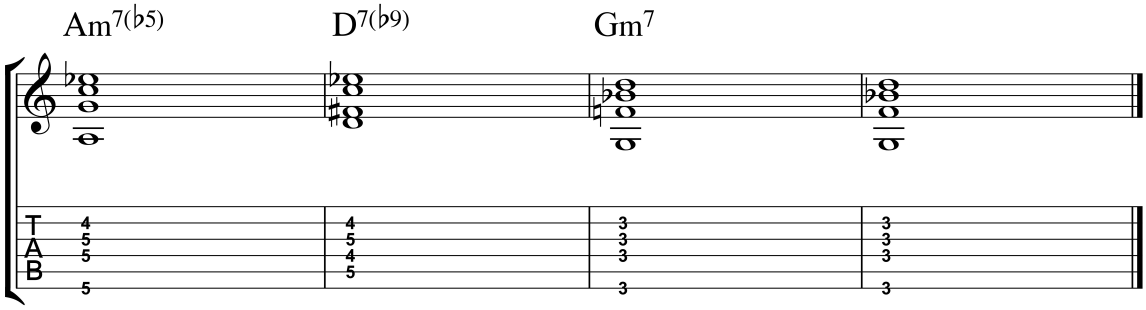
The backing track for today's lesson is **Audio Example 26 – Minor ii V I**

Stage 1 Minor ii V I Chords

To begin, here's a set of minor ii V I chords to learn where the Am7b5 chord starts with a 6th-string root note, and moves around to the closest D7b9 and Gm7 shapes from there.

Make sure to memorize these chords and play them with both a metronome and backing track to get the most out of these chords in your practicing today.

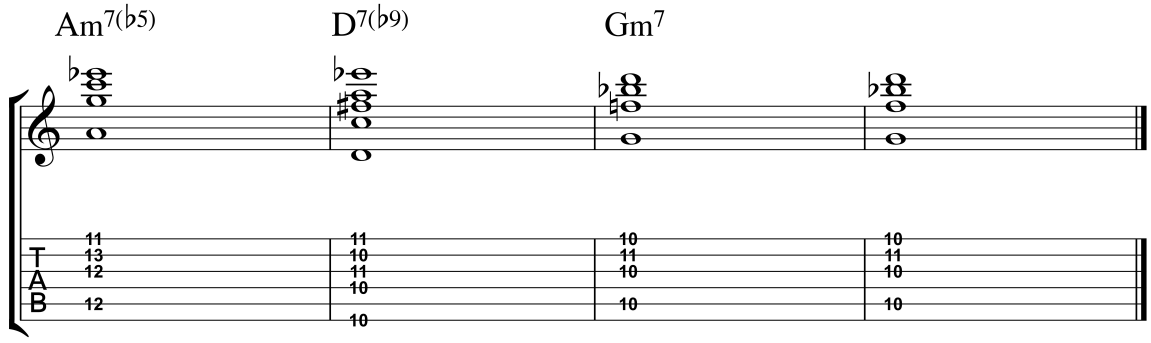
Audio Example 27 – Stage 1 Minor ii V I



In this second example, you will move the Am7b5 chord to the 5th-string root and move to the closest D7b9 and Gm7 chords from there.

The D7b9 chord is pretty tricky in this position, so feel free to isolate that chord, work it back and forth with Am7b5, and then bring it back to the whole progression in your studies.

Audio Example 28 – Stage 1 Minor ii V I 2



Stage 2 Minor ii V I Chords

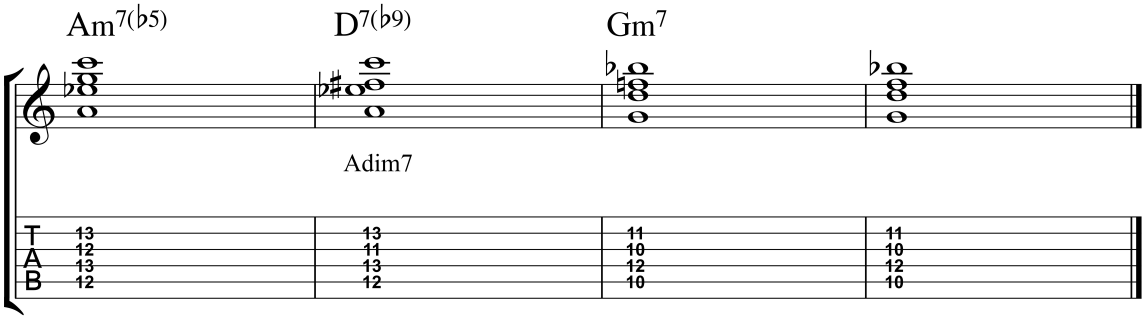
The stage 2 chords today will feature a rootless chord in bar two, where you'll play Adim7 over D7b9.

When doing so, the notes of the Adim7 chord outline all the notes of the D7b9 chord, minus the root.

This is a common minor ii-V-I sub used in Jazz comping, and a concept that you can memorize and apply to other tunes in your studies.

To make this chord sub easier, think of the chords as iim7b5-iidim7-Im7, which are the chords you're playing, rather than ii-V-I, the chords on the page.

Audio Example 29 – Stage 2 Minor ii V I

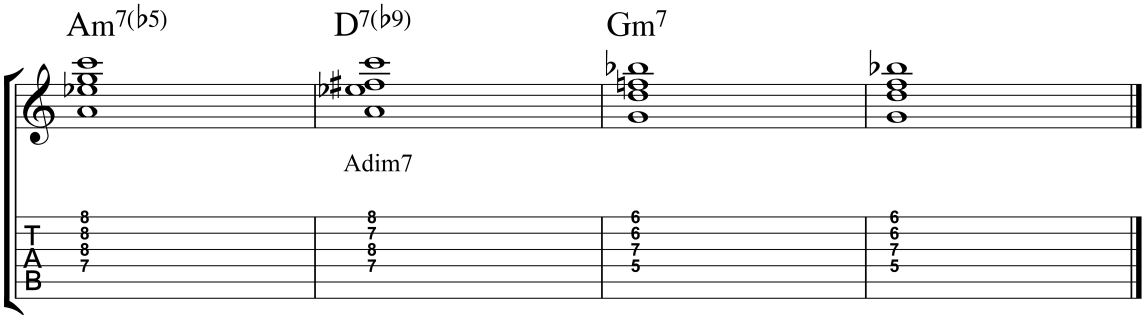


The second stage 2 chords use the same notes as the first example, but this time you are applying those notes to the top-four strings.

Remember that you are using an Adim7 chord, iidim7, in bar two of the phrase to create a rootless D7b9 sound in that measure.

This chord sub will take some time to become comfortable in your playing, so go slow, and say the Adim7 chord to yourself as you work through these changes to speed up the learning process.

Audio Example 30 – Stage 2 Minor ii V I 2



Stage 3 Minor ii V I Chords

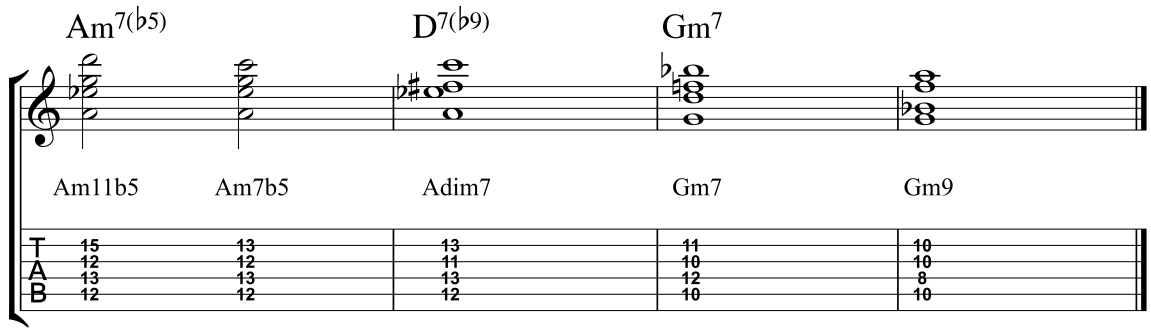
In these stage 3 chord shapes, you'll focus on adding chord movement to your shapes on the fretboard.

You'll notice that there are two different Am7b5 and two different Gm7 chords in this example.

As you memorize those shapes, you can begin experimenting with moving between both of those shapes in your playing.

When doing so, feel free to alter the rhythm to make these chords more musical and less technical in your playing.

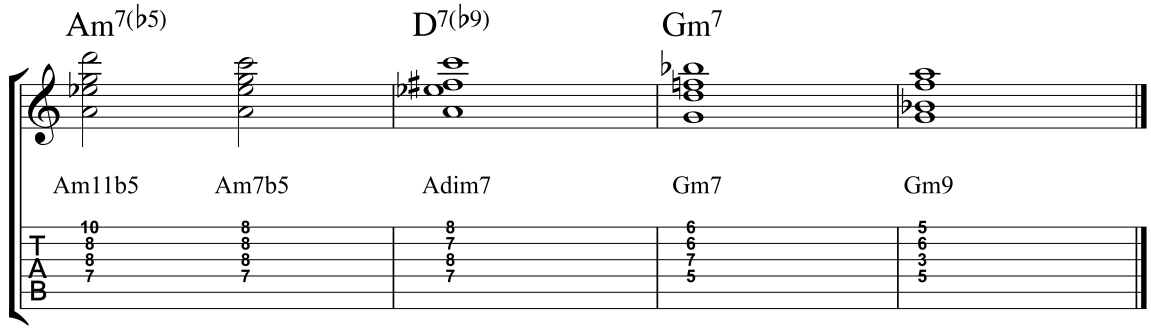
Audio Example 31 – Stage 3 Minor ii V I



The next example features the same notes as the previous one, except now you are applying these chords to the top-four strings.

Again, once you have these shapes under your fingers, feel free to mix them up, the bars with two shapes, and alter the rhythms as you progress in your studies.

Audio Example 32 – Stage 3 Minor ii V I 2



Stage 1 Exercises

To begin, here are a few exercises that you can use to work through the chords in today's lesson.

- Memorize both positions for the chord changes
- Practice each position with a metronome and backing track
- Add the picking pattern from day 9 to these changes
- Begin to alter the rhythms with the backing track when comfortable

Stage 2 Exercises

Moving on, here are exercises that stage 2 guitarists can use to practice the material from today's comping lesson.

- Memorize both positions for the chords
- Practice both positions with a metronome and backing track
- Alter the rhythms when comfortable
- Apply the picking pattern from day 9's lesson to these chords

Stage 3 Exercises

Lastly, those players at stage 3 can use the following exercises to tackle today's material in multiple keys in the woodshed.

- Memorize both positions of the chords
- Practice both positions with a metronome and backing track in multiple keys
- Alter the rhythms when comfortable for each chord
- Apply the picking pattern from day 9's lesson to these chords
- Mix the chords up when you have two in a bar over the changes

Day 11 Recap

To help you sum up Day 11 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when comping minor ii V I chords at any stage in your development.

- Learn both positions of the chords with a metronome
- Apply both positions to the backing track
- Memorize the iim7b5-iidim7 application for stage 2 and 3 players
- Begin to alter the rhythms for these chords when comfortable over the backing tracks

Day 12 – The Charleston Rhythm

So far, when learning chords in these lessons, you've worked on simple rhythms at first, and then were free to experiment with your own rhythms when comping from that starting point.

In today's lesson, you'll learn how to build, play, and comp with one of the most commonly used and important Jazz rhythms, the Charleston.

After you've learned the rhythm to begin with, you'll be applying it to previous day's chords and progressions.

So, if you need a bit of a refresher with those changes on the guitar, take 5 minutes to review one or more chord progressions from previous lessons in order to be able to combine those chords and the Charleston rhythm in today's workout.

What is the Charleston Rhythm?

The Charleston rhythm is one of the most commonly used rhythmic patterns in Jazz, and it's built by combining two attacks over any chord you're comping on the guitar.

Those attacks occur on the 1st beat, and then the & of 2, in the bar.

This means you are playing a dotted quarter note followed by an 8th note in the first half of the bar (beats 1 and 2), and then nothing in the second half of the bar (beats 3 and 4).

Though it's a simple rhythm on paper, just two chords in a bar, it can take some time to count and nail that section, & of 2, attack in your comping.

Now that you know what the Charleston rhythm is, it's time to take it to the fretboard to get this important Jazz rhythm under your fingers and into our ears.

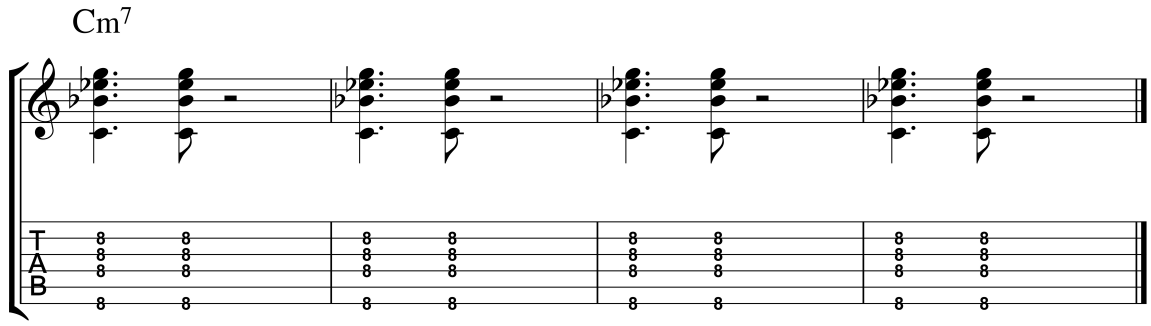
Stage 1 Charleston

To begin, you can apply the Charleston rhythm to a Cm7 chord to get a feel for how this rhythm sounds and fits on the fretboard.

Once you've worked out this rhythm over Cm7, go back to any previous day's chord exercises and practice those changes with this new rhythm.

You can work the Charleston over those changes with a metronome at first, before applying it to backing tracks when you feel ready.

Audio Example 33 – Stage 1 Charleston



Stage 2 Charleston

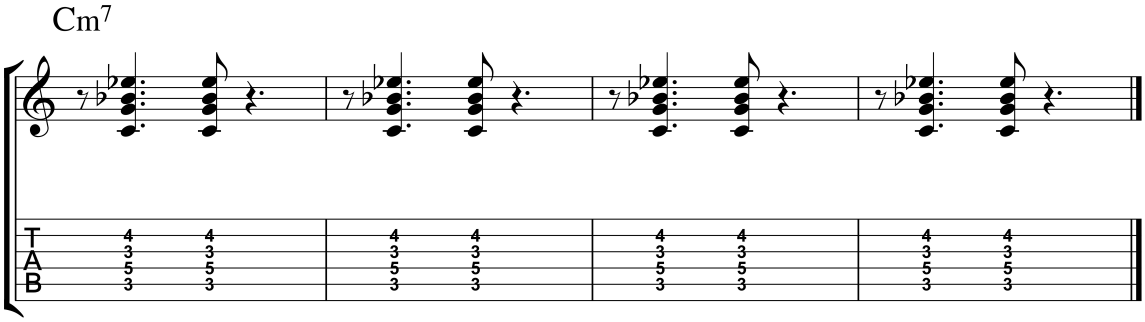
One of the great things about the Charleston is that once you have the initial rhythm down, you can move it around the bar to create variety in your playing, without learning any new rhythms.

Here's an example of how to play the Charleston rhythm starting on the & of 1 in your comping over Cm7.

Notice that the rhythms are the same, dotted quarter followed by an 8th note, but that you're starting a half beat later than in the stage 1 rhythm.

After you've learned this rhythm over Cm7, take it to other chords and progressions from previous day's lessons in your studies.

Audio Example 34 – Stage 2 Charleston



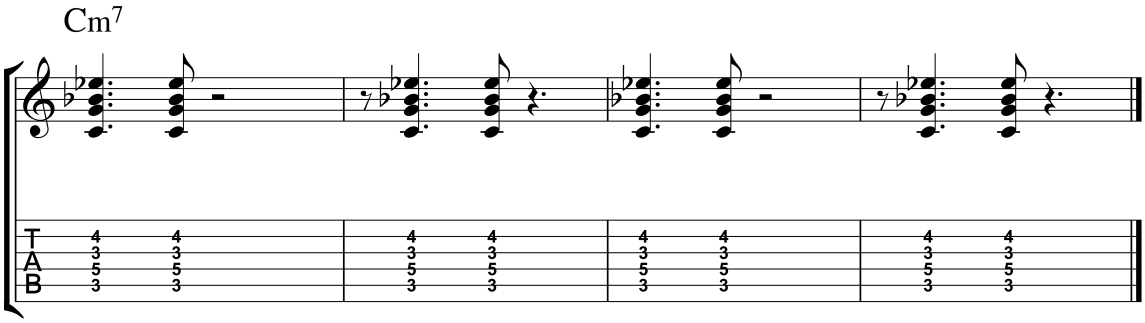
Stage 3 Charleston

For stage 3 guitarists, you'll combine the stage 1 and 2 patterns together in your comping to create a combined Charleston rhythm.

You'll play the stage 1 rhythm in bar one, and the stage 2 rhythm in bar two, alternating over the chord changes.

Here's that rhythm applied to Cm7, which you can learn first before applying it to any or all of the previous day's chord lessons in your comping workout today.

Audio Example 35 – Stage 3 Charleston



Stage 1 Exercises

To start off, here are the stage 1 exercises that you can use to learn the Charleston rhythm in today's practice routine.

- Learn the stage 1 Charleston rhythm over Cm7
- Apply this rhythm to previous day's chord and progressions
- Work with a metronome to begin
- When ready, add backing tracks to your practice with the Charleston rhythm over various changes

Stage 2 Exercises

Moving on, here are the stage 2 exercises that you can use to practice the Charleston rhythm over Cm7 and other chords in your studies.

- Learn the stage 1 Charleston rhythm over Cm7
- Apply it to chords you've learned in previous day's lessons
- Learn the stage 2 rhythm over Cm7
- Apply the new rhythm to previous day's chords

Stage 3 Exercises

If you're ready for a stage 3 challenge, here are a few exercises that you can use to learn the Charleston rhythm today in the woodshed.

- Learn the stage 1 Charleston rhythm and apply it to chords you've learned in previous day's lessons
- Repeat this exercise with the stage 2 Charleston rhythm
- Learn the stage 3 Charleston rhythm, combination of stage 1 and 2, and apply it to previous day's chords
- Begin to mix up the stage 1 and stage 2 rhythms at will in your comping

Day 12 Recap

To help you sum up Day 12 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the Charleston rhythm at any stage in your development.

- The Charleston rhythm is an essential comping tool in Jazz
- As you grow more comfortable with this rhythm you can start it on different beats of the bar
- Memorize the rhythm and apply it to the previous chord lessons in this eBook for each stage in your development
- Practice this rhythm and those previously learned chords with a metronome and backing track in your studies

Day 13 – Autumn Leaves A Section Chords

Now that you've learned how to build a major ii V I IV and minor ii V I progression, how to comp over those chords, and how to spice them up with picking patterns and the Charleston rhythms, you'll combine those items over the first 8 bars of Autumn Leaves.

This is a great progression to use in the woodshed as it combines both major and minor progressions, and prepares you to comp over this tune with confidence in any jam session.

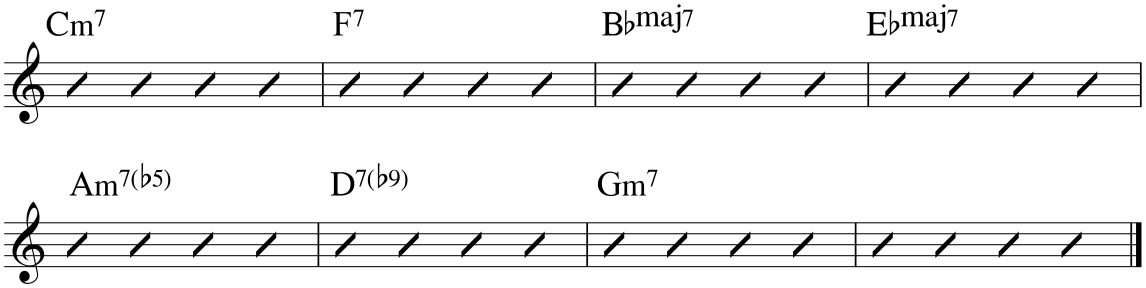
So, today will be focused on applying previously learned material to a new group of changes, and testing your memory and ability to adapt that material to a new musical situation.

Autumn Leaves A Section Chords

Here are the chord changes and backing track to use in today's practice session.

Since you've learned these 8 bars earlier, as separate four-bar phrases, try to memorize them as quickly as possible so that you can get the most out of applying chords, patterns, and rhythms to these changes today.

Audio Example 36 – Autumn Leaves Slow
Audio Example 37 – Autumn Leaves Fast



Stage 1 Exercises

To begin, here are the stage 1 exercises that you can use to apply previously learned material to the new Autumn Leaves chord changes.

- Comp with the Day 8 and Day 11 stage 1 chords over these changes, whole note rhythms
- Add the stage 1 picking pattern to those chords
- Add the stage 1 Charleston rhythm to those chords
- Mix the picking pattern and Charleston rhythm over these chords

Stage 2 Exercises

Moving on, here are the stage 2 exercises that you can use to work through the Autumn Leaves chords in today's lesson.

- Comp with the Day 8 and Day 11 stage 2 chords over these changes, whole note rhythms
- Add the stage 2 picking pattern to those chords
- Add the stage 2 Charleston rhythm to those chords
- Mix the picking pattern and Charleston rhythm over these chords

Stage 3 Exercises

If you feel up to a stage 3 challenge today, here are the exercises that you can use to practice the Autumn Leaves A section chords.

- Comp with the Day 8 and Day 11 stage 3 chords over these changes, whole note rhythms
- Add the stage 3 picking pattern to those chords
- Add the stage 2 Charleston rhythm to those chords
- Mix the picking pattern and Charleston rhythm over these chords

Day 13 Recap

To help you sum up Day 13 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the Autumn Leaves A Section chords at any stage in your development.

- Test your memory with a new chord progression
- Apply the chords you've learned previously to this new progression
- Add in the picking patterns to those chords
- Add the Charleston rhythm to those chords
- Mix the picking patterns and Charleston over the changes

Day 14 – The Dorian Mode

In today's lesson, you're going to build upon the single-note soloing material that you learned during the first week's lessons in this course.

To do so, you'll explore one of the most commonly used modes in Jazz, the Dorian mode, which is used to solo over m7 chords when applied to tunes and progressions.

This scale is a solid next step in your soloing studies, as it can be built by adding notes to the minor pentatonic shapes you already know, and it's a great vehicle for beginning to translate the Jazz language to modes on the fretboard.

To begin, you'll look at a bit of theory behind the Dorian mode.

If this theory doesn't make total sense at this point, not to worry, you can still learn to play the Dorian mode and apply it to your solos, and the theory will become clearer as you spend more time with this mode.

The backing tracks to use with today's exercises are **Audio Example 1 – Dm7 Backing Track Slow** or **Audio Example 2 – Dm7 Backing Track Fast**.

What is the Dorian Mode?

The Dorian mode is the second mode of the major scale, which means it's like playing the major scale from the 2nd note to the 2nd note.

If you have a C major scale, you would build the Dorian mode by playing those same notes, but from D to D instead of C to C.

C Major - C D E F G A B C
D Dorian - D E F G A B C D

As you can see, both the major scale and Dorian mode have the same notes, but when you start on the second note of the major scale, you

produce a different interval structure in the Dorian mode compared to major.

Major – 1 2 3 4 5 6 7 1
Dorian – 1 2 b3 4 5 6 b7 1

The Dorian mode contains both a b3 and b7 interval, which means that you can use this mode to solo over m7 chords in your improvisations.

As well, for those that have looked at modes before, you'll notice that the Dorian mode has a natural 6th interval, which is different from Aeolian, as that mode has a b6 interval.

This is the main difference, in both sound and fingering, between these two common minor modes.

Because of this one note difference, Aeolian and Dorian, which are both used to solo over m7 chords, are more commonly used in different genres of music.

Aeolian is more common in Pop and Rock, and Dorian is the go to m7 mode for Jazz.

With this information handy, it's time to take this important Jazz mode onto the fretboard and into your soloing practice in today's routine.

Stage 1 Dorian Mode Fingerings

Now that you know how to build and apply the Dorian mode, it's time to take it onto the fretboard.

To begin, you can build a Dorian mode fingering by adding a few notes to the Dm pentatonic scale shape you learned earlier.

Here's how those two shapes look side by side on the guitar.

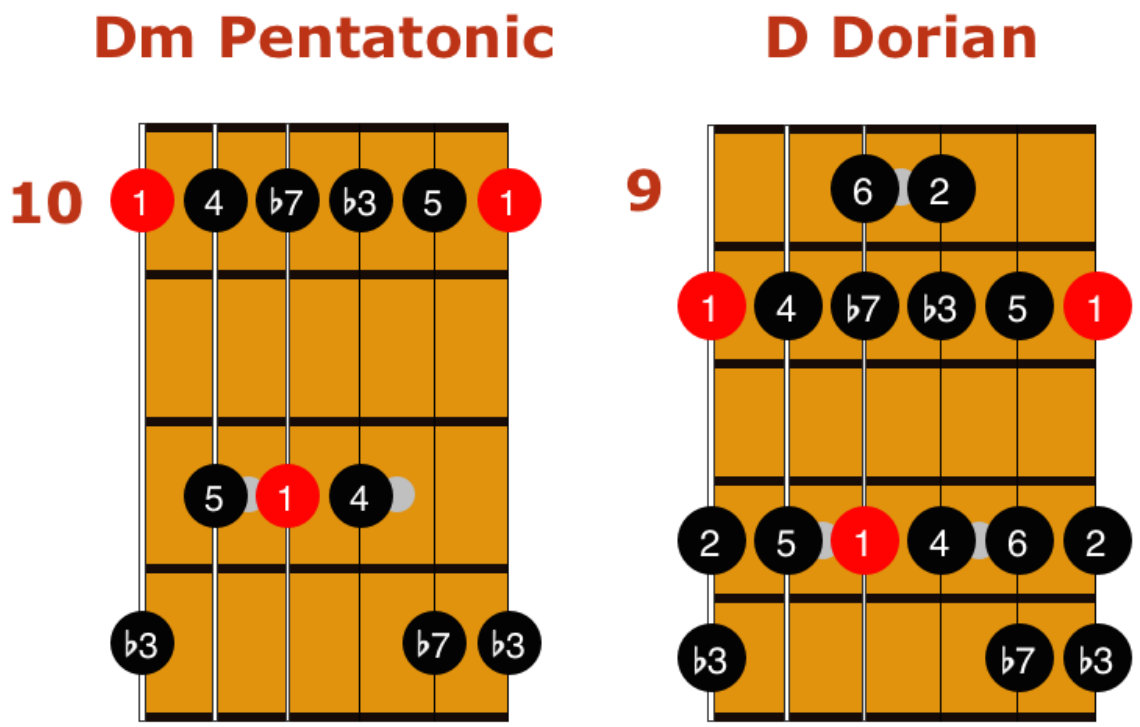
Notice how if you add one note to each string, except the 5th string that stays the same, you can create a Dorian mode fingering out of a minor pentatonic shape.

This'll not only make it quicker to learn this new shape, as you relate it to material you already know, but it'll help you move between these two m7 sound in your solos.

When fingering this Dorian shape on the guitar, it'll be important to use the following fingers on each string, as you'll see when you begin applying Bebop vocabulary to this mode tomorrow.

6th – 134
5th – 13
4th – 124
3rd – 124
2nd – 134
1st – 134

Audio Example 38 – Stage 1 Dorian



When you can comfortably play the Dorian fingering, put on a metronome and play up the minor pentatonic scale and down the Dorian mode to begin seeing those shapes on top of each other on the fretboard, and hearing how they produce different sounds on the guitar as well.

Stage 2 and 3 Dorian Mode Fingerings

For those players at the stage 2 and 3 levels, you'll also learn how to play the Dorian mode from the 5th string root.

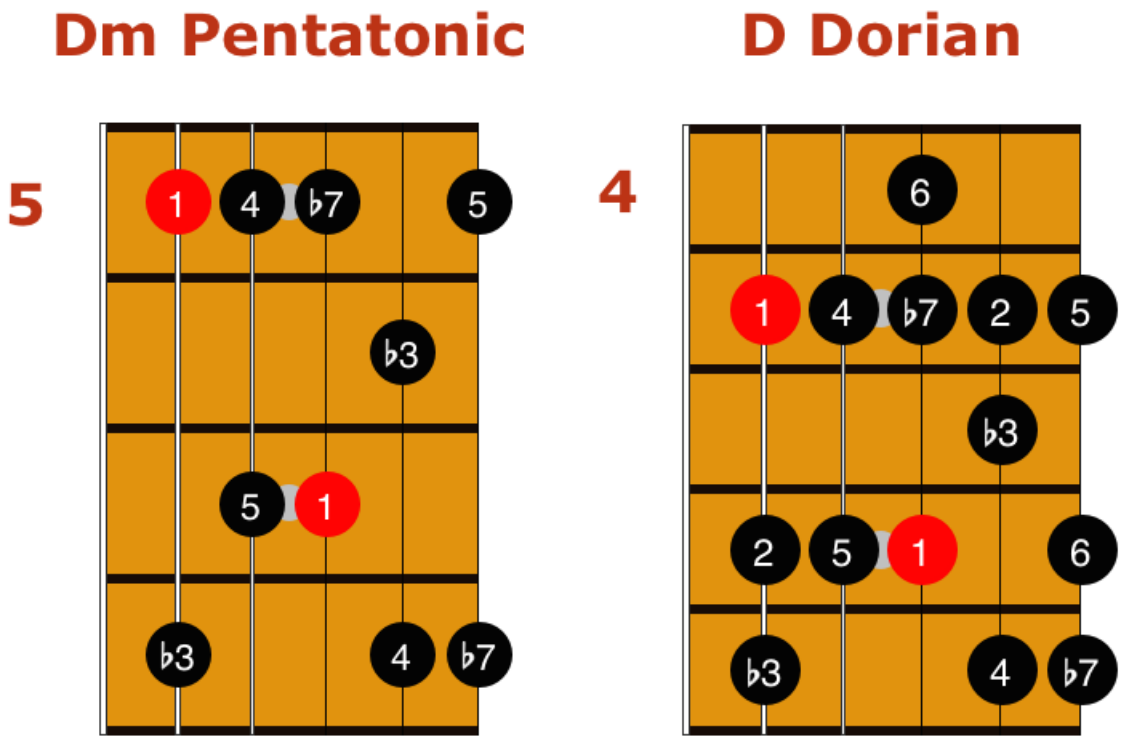
To do so, you'll relate this new fingering to the 5th-string root minor pentatonic scale you learned earlier.

Here are those two shape back to back for comparison, in the key of Dm, which you can then learn to play on the guitar.

Again, it's important to use the following fingering when learning and applying this Dorian mode shape, as you'll find out in the next three days' lessons where you'll use this shape to translate the Bebop language onto the guitar.

5th – 134
4th – 13
3rd – 124
2nd – 124
1st – 134

Audio Example 39 – Stage 2 Dorian



Once you've learned this Dorian shape on the fretboard, practice playing up the Dm pentatonic and down the Dorian shape in this position to help visualize how those two shapes are related, but produce different sounds on the guitar.

Stage 1 Exercises

Here are the stage 1 exercises that you can use to learn and begin applying the Dorian mode to your practice routine today.

- Learn the stage 1 Dorian fingering
- Play up the minor pentatonic scale and down the Dorian mode
- Solo over the backing track with that first fingering
- Move between the minor pentatonic and Dorian shapes in your solos

Stage 2 Exercises

Moving on, you can work through the following stage 2 exercises when you feel ready to tackle this level in your studies.

- Learn the stage 1 and 2 Dorian fingerings
- Play up minor pentatonic and down Dorian in each position
- Solo over the backing tracks with these fingerings separately
- Mix the two fingerings together in your solos
- Move between Dorian and minor pentatonic in your soloing

Stage 3 Exercises

Lastly, for those ready for a stage 3 challenge today, here are exercises that you can do to challenge yourself at that level of playing.

- Memorize the stage 1 and stage 2 Dorian shapes
- Play up minor pentatonic and down Dorian for each position
- Practice both exercises in 12 keys with a metronome
- Solo over the slow and fast backing tracks with both shapes
- Mix the Dorian and minor pentatonic together in your solos
- Practicing soloing in all 12 keys

Day 14 Recap

To help you sum up Day 14 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the Dorian mode at any stage in your development.

- The Dorian mode is the second mode of the major scale
- It can be built by adding notes to the minor pentatonic shapes
- Memorize the Dorian shape for each stage
- Practice soloing with the Dorian mode over the backing tracks
- Alternate between Dorian and minor pentatonic in your solos to start comparing these two common Jazz sounds

Day 15 – The 134 Bebop Pattern

Now that you've learned how to play the Dorian mode and begun soloing with it over m7 chords, you can use that mode to translate the Jazz language into your playing.

The first pattern that you'll study is applied to any string where you have a 134 fingering.

Though you can't always apply language to fingerings on the guitar, you sometimes have to think of note names or intervals, in this case you can use the geometric nature of the fretboard to quickly and effectively apply Bebop patterns to your solos.

The backing tracks to use with today's exercises are **Audio Example 1 – Dm7 Backing Track Slow** or **Audio Example 2 – Dm7 Backing Track Fast**.

What is the 134 Bebop Pattern?

To begin your study of applying Jazz vocabulary to the Dorian mode, you'll be learning the 134 Bebop pattern, so called because it's applied to any string where you have a 134 fingering.

If you look at the 1st position Dorian mode that you learned yesterday, you'll use the 134 fingering on the 6th, 2nd, and 1st strings in that mode.

To apply this pattern to that mode, any time you have a 134 fingering on a string, you can play the pattern "4123," that's it.

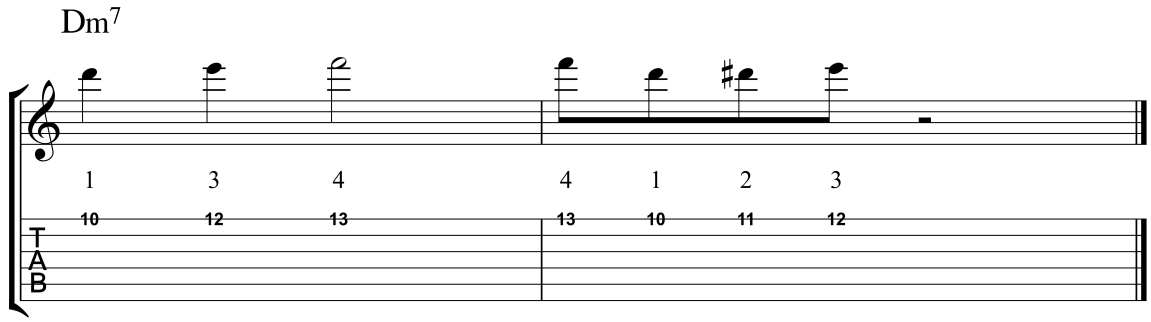
By doing so, you'll be able to quickly and easily add a bit of Bebop language to your Dorian mode soloing lines and phrases.

Though you're studying this 134 Bebop pattern over the Dorian mode in this lesson, you can apply this pattern to any mode, scale, key, or tune, where you have 134 on a single string.

This is the beauty of studying the Jazz language, there are certain phrases that are so common you can apply them anywhere, and this is one of those phrases.

Here's the 134 pattern on the top string of a D Dorian mode to see how it's applied to the fretboard.

Audio Example 40 – 134 Pattern



As you can see, it's an easy way to think about Bebop vocabulary, applying the language to specific fingerings rather than thinking about intervals or specific notes in your playing.

This is one of the advantages to learning Jazz on guitar. It won't work for every Bebop pattern or bit of vocabulary, but in this case it allows you to quickly and easily apply the language to a mode in your solos.

Stage 1 134 Bebop Pattern

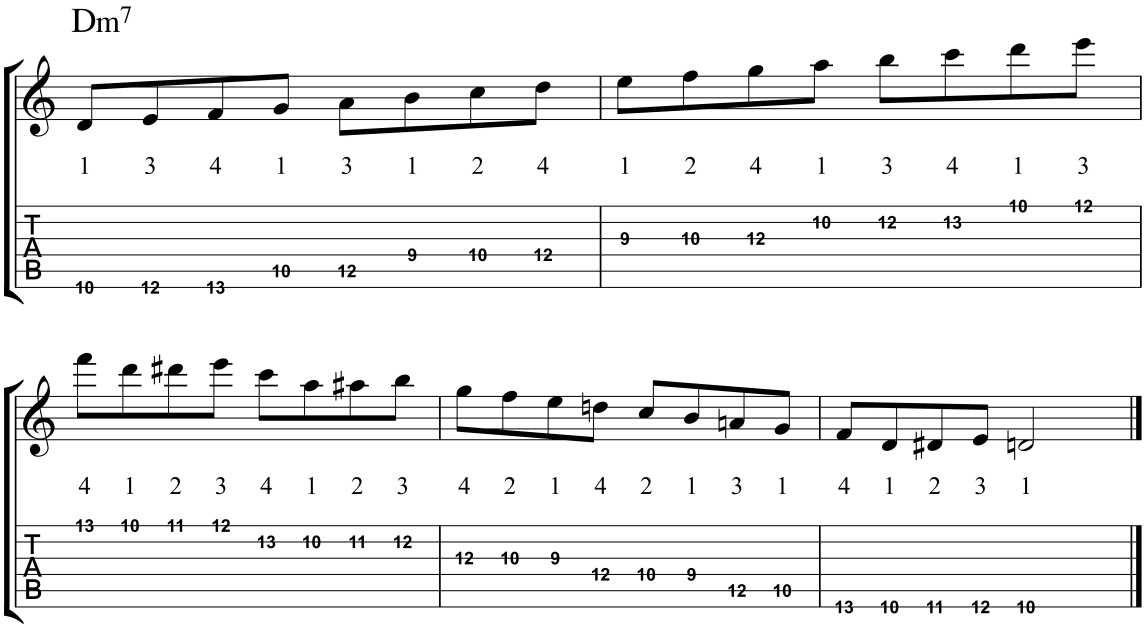
Now that you know what the 134 Bebop pattern is, you can bring it to the fretboard over the 6th-string root position of the Dorian mode.

When learning how to apply this pattern, it's better to use it when playing down the mode, as it tends to sound better when applied that way at first.

Over time you'll be able to apply it in any direction, especially when soloing, but for now you'll learn the pattern descending the mode only.

Here's the D Dorian mode up and the 134 Bebop pattern added on the way down, which you can practice along with a metronome to get the feel for this pattern over the mode before taking it to your solos.

Audio Example 41 – Stage 1 134 Pattern



After you've learned this pattern and can play it from memory, put on the slow backing track and begin adding the 134 Bebop pattern to your solos over Dm7.

When doing so, stick to 8th-notes for note, or quarter notes, a steady beat with this pattern.

Over time you'll be able to mix different rhythms into this pattern as you become more comfortable with it in your solos.

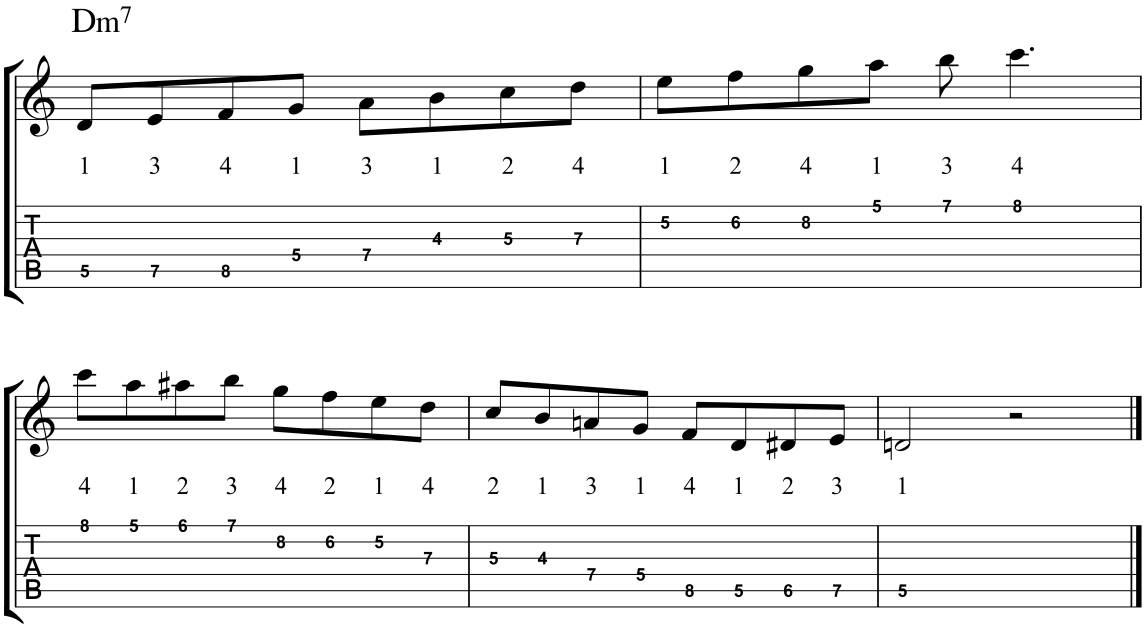
Stage 2 and 3 134 Bebop Pattern

If you're at the stage 2 or 3 level, you can apply the 134 Bebop pattern to the 2nd Dorian position on the guitar.

The principal is the same, whenever you see a 134 fingering on a string, in this case the 1st and 5th string, you can play 4123 on those strings.

Here is the 2nd position Dorian mode up and the 134 pattern added on the way down to get you started with this position in the woodshed.

Audio Example 42 – Stage 2 134 Pattern



Once you can play the above pattern from memory, practice soloing over the backing tracks and apply the 134 Bebop pattern to your improvised lines over Dm7.

When first using this pattern, stick to an 8th-note rhythm, but over time you can begin to alter the rhythms in your solos.

Just remember to resolve to the 3rd finger whenever you apply this pattern, or it will sound like a mistake rather than a hip line when applied to your solos.

Stage 1 Exercises

To begin, here are the stage 1 exercises that you can use to learn and practice soloing with the 134 Bebop pattern in your studies today.

- Memorize the 134 pattern over the 1st Dorian shape
- Practice the plain mode up and then add the 134 pattern going down with a metronome
- Solo over the slow backing track with the 1st Dorian shape and 134 pattern in your lines
- Mix the 1st Dm pentatonic shape, 1st Dorian shape, and 134 pattern together in your solos over the slow backing track

Stage 2 Exercises

Moving on, you can use these exercises to tackle the stage 2 material as you study the 134 Bebop pattern in the woodshed today.

- Memorize the 134 pattern over both D Dorian shapes
- Play up these shapes and down the 134 pattern for both shapes
- Solo with the Dorian shapes and 134 pattern over the backing tracks
- Mix the Dm pentatonic, Dorian, and 134 patterns in your solos

Stage 3 Exercises

To challenge yourself further, here are the stage 3 exercises to help you internalize and use the 134 Bebop pattern in your playing.

- Memorize the 134 pattern over both Dorian fingerings
- Play the mode up and 134 fingering down in 12 keys
- Solo over backing tracks in 12 keys with the 134 fingering added
- Combine minor pentatonic, Dorian, and the 134 pattern in 12 keys over backing tracks in your soloing practice

Day 15 Recap

To help you sum up Day 15 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the 134 Bebop pattern at any stage in your development.

- Learn the 134 Bebop pattern and apply it to the Dorian mode
- Practice the mode up and mode with pattern down
- Solo over the backing track and mix in the 134 pattern
- Move between the minor pentatonic, Dorian mode, and 134 pattern in your solos to compare those sounds over harmony

Day 16 – The 124 Bebop Pattern

In today's lesson, you'll build on yesterday's material by learning to apply a second Bebop pattern to the Dorian mode shapes on guitar.

This pattern will be applied to the 124 fingerings within that mode, and when combined with the 134 pattern, will give you a Bebop pattern all but one string in both shapes.

Begin by working this pattern with 8th notes, as you did yesterday, in today's solos.

Then, when you feel ready, you can begin to experiment with other rhythms in your solos when using the 124 pattern over tunes and progressions.

The backing tracks to use with today's exercises are **Audio Example 1 – Dm7 Backing Track Slow** or **Audio Example 2 – Dm7 Backing Track Fast**.

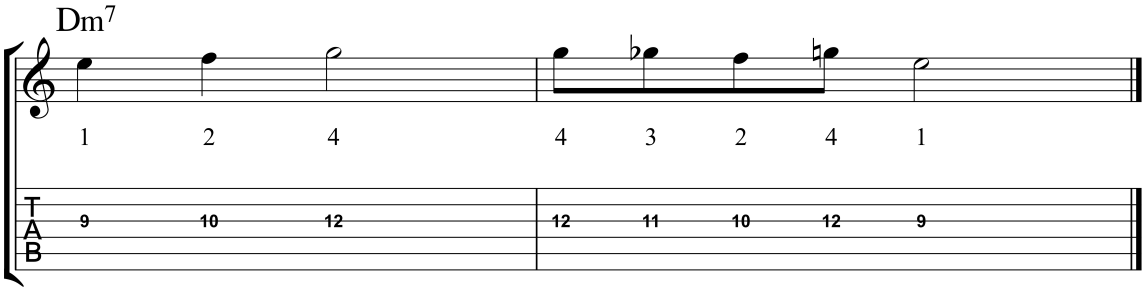
What is the 124 Bebop Pattern?

The 124 Bebop pattern functions the same as the 134 pattern, whenever you see a 124 fingering on any string, you can apply the 124 pattern.

This pattern is playing with the fingers 43241, so it has one more note than the 134 pattern.

Here's how that pattern looks when applied to a 124 fingering on the 3rd string of the Dorian mode first position shape.

Audio Example 43 –124 Pattern



Now that you know how to build the 124 Bebop pattern, it's time to take it to the guitar in today's practice routine.

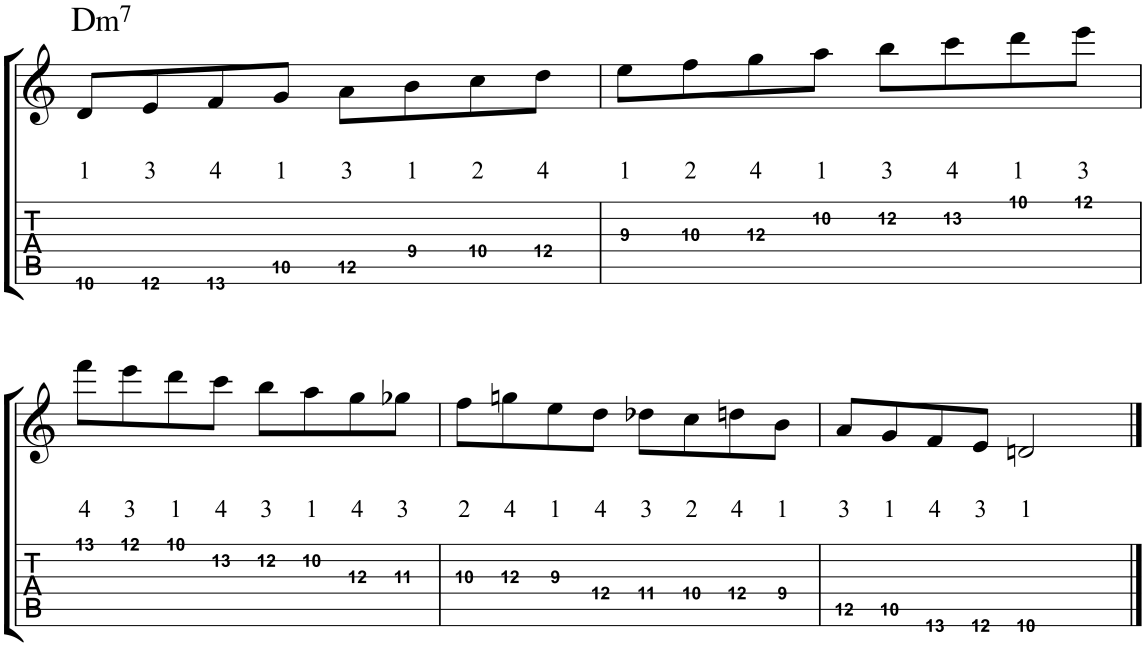
Stage 1 124 Bebop Pattern

You'll add the 124 Bebop pattern in the same way that you added the 134 pattern, by finding the strings that have a 124 fingering and playing 43241 on those strings.

In the case for the first Dorian mode shape, the 124 fingerings fall on the 4th and 3rd strings, which is where you'll add the 124 pattern in your practicing.

Here's the exercise to begin with today, where you'll play up the plain Dorian mode and add in the 124 pattern on the way down the mode.

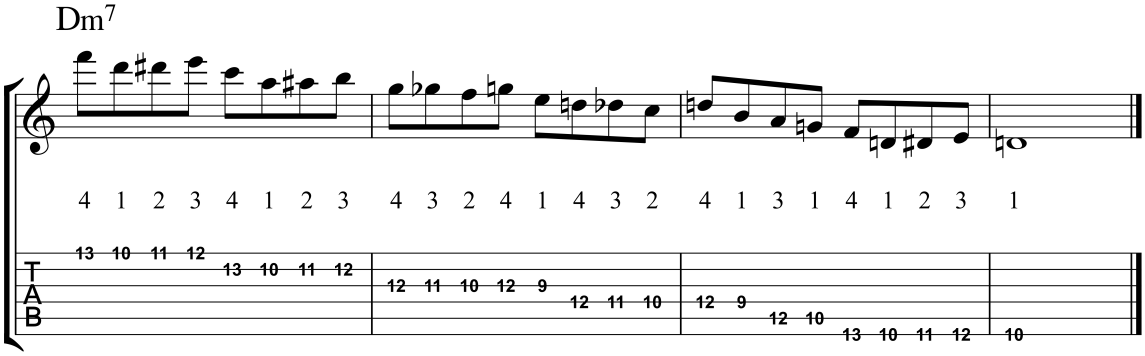
Audio Example 44 – Stage 1 124 Pattern



If you're ready to challenge yourself further today, and the 124 pattern comes easy to you, you can practice playing up the Dorian mode position one shape and down the mode with both the 124 and 134 patterns added to that mode.

Here is how that would look descending, just add the plain Dorian mode ascending before this to complete the exercise.

Audio Example 45 – Stage 1 Mixed Patterns



Work on building up to playing both the 124 and 134 patterns together over the first position Dorian mode.

If you can't get it down today, don't worry, just come back to it over time, and with practice it'll become easier to mix these two Bebop patterns in your practicing and soloing.

Stage 2 and 3 124 Bebop Pattern

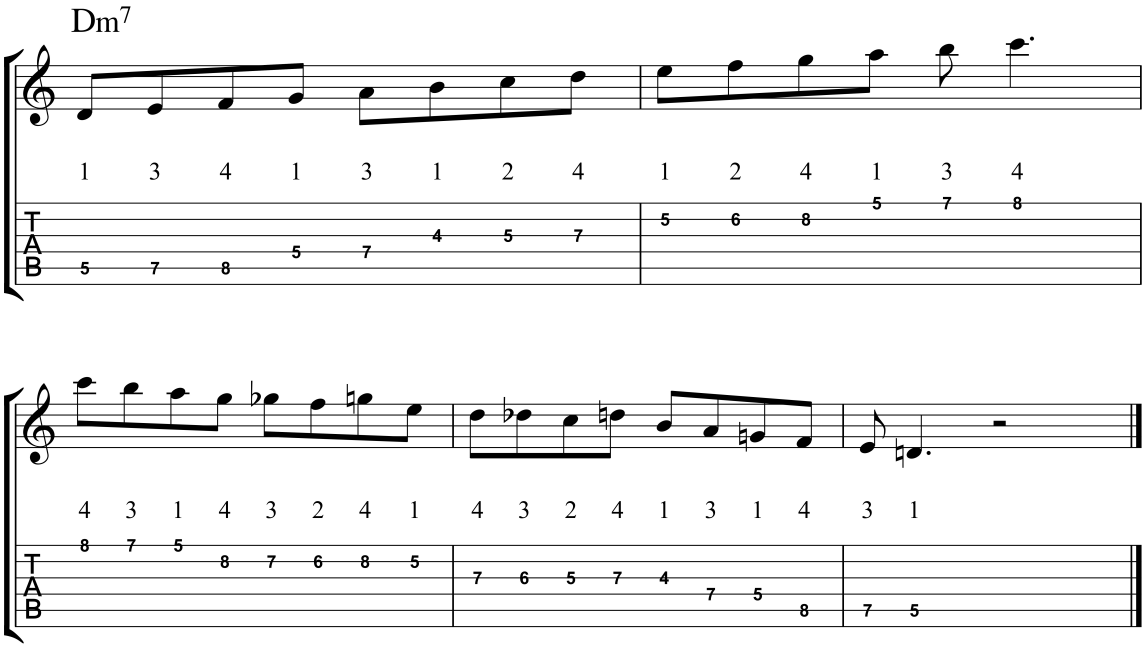
For stage 2 and 3 guitarists, you can now apply the 124 pattern to the 2nd position Dorian mode fingering.

The application is the same, whenever you find a 124 fingering, on the 2nd and 3rd strings in this shape, you can play 43241 over those strings.

Here's how the 124 pattern would look with the Dorian mode position two ascending and the pattern descending.

Make sure to go slow and work this pattern with a metronome until it's memorized, which will make it easier to apply to your soloing practicing when you're ready.

Audio Example 46 – Stage 2 124 Pattern

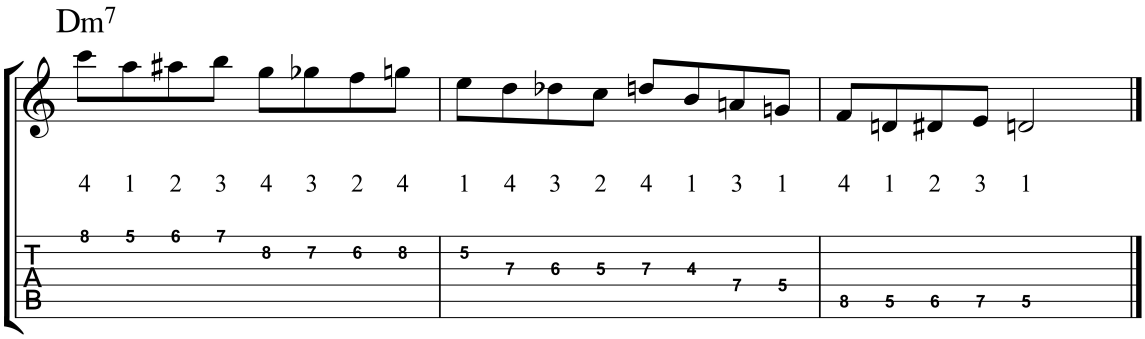


After working on the 124 pattern on its own, you can mix it with the 134 pattern over the 2nd position Dorian shape.

Here's how that would look descending through the scale with the 134 and 124 patterns applied to that fingering.

Practice playing up the plain Dorian mode and down this mixed pattern shape with a metronome to begin combing these patterns on the fretboard.

Audio Example 47 – Stage 2 Mixed Patterns



Once you've worked the mixed pattern exercise with a metronome, Dorian up and patterns going down, put on the Dm7 backing track and begin soloing with these two patterns in your lines.

If you find that it's too much of a challenge to mix both patterns in your solos at this stage, go back and work them on their own and over time that mixture will become more natural in your playing.

Stage 1 Exercises

To get started, here are the exercises that you can use today to memorize, apply, and internalize the 124 pattern over the Dorian mode.

- Memorize the 124 pattern and add it to the first Dorian shape
- Practice playing Dorian up and add the 124 pattern going down
- Solo over the slow backing track and add in the 124 pattern
- Mix the 124 and 134 patterns into the first Dorian shape
- Mix the minor pentatonic, Dorian, 124, and 134 patterns into your solos over backing tracks

Stage 2 Exercises

For stage 2 guitarists, here are five exercises that you can do in order to learn the 124 pattern and apply it to both Dorian shapes on guitar.

- Memorize the 124 pattern and add it to both Dorian mode shapes
- Practice playing Dorian up and add the 124 pattern going down
- Solo over the backing tracks and add the 124 pattern to your lines
- Mix the 124 and 134 patterns into your Dorian lines in both positions
- Mix the minor pentatonic, Dorian, 124, and 134 patterns into your solos over backing tracks

Stage 3 Exercises

Lastly, here are the stage 3 exercises that you can practice today in order to memorize and apply the 124 pattern to both Dorian shapes in multiple keys across the fretboard.

- Memorize the 124 pattern and add it to both Dorian mode shapes
- Practice playing Dorian up and add the 124 pattern going down
- Solo over the backing tracks and add the 124 pattern to your lines
- Mix the 124 and 134 patterns into your Dorian lines
- Mix the minor pentatonic, Dorian, 124, and 134 patterns into your solos over backing tracks
- Repeat these exercises in multiple keys

Day 16 Recap

To help you sum up Day 16 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the 124 Bebop pattern at any stage in your development.

- You can apply the 124 Bebop pattern to any 124 fingering within the Dorian shapes on guitar
- Memorize the 124 pattern, 43241, and practice playing the Dorian shapes up and the 124 pattern added going down
- Solo over the tracks with Dorian and the 124 pattern in your lines
- Mix the 124 and 134 patterns in your practicing and soloing
- Mix the minor pentatonic, Dorian modes, 134, and 124 shapes together in your solos over the backing tracks

Day 17 – The 13 Bebop Pattern

To finish your study of applying common Bebop vocabulary to the Dorian mode, you'll learn how to add enclosures to any 13 fingering over those modes.

You'll now be able to apply Bebop vocabulary to every string in both Dorian mode positions, which will bring a large amount of the Jazz sound to your solos when using these patterns.

Because of this, be careful that you don't overdo it with these patterns, as it's surprisingly easy to run endless streams of notes once these patterns are comfortable on the guitar.

Instead, focus on playing short phrases, leaving space between your lines, and allow the patterns to be effective and not overdone in your soloing practice today.

The backing tracks to use with today's exercises are **Audio Example 1 – Dm7 Backing Track Slow** or **Audio Example 2 – Dm7 Backing Track Fast**.

What is the 13 Bebop Pattern?

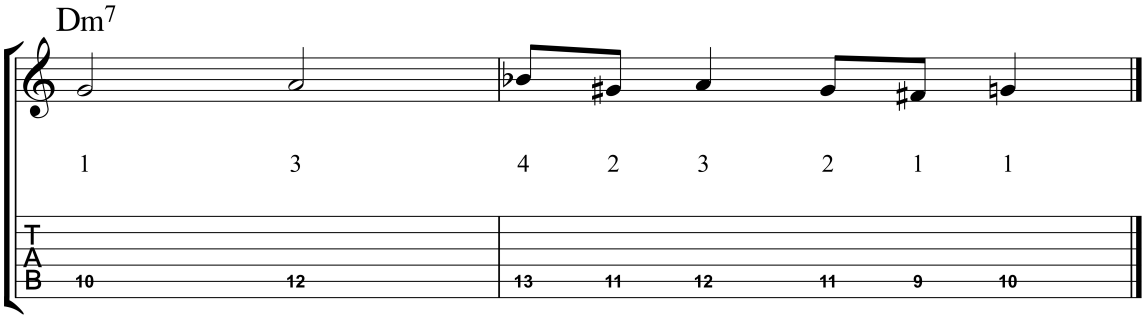
Though this is a new application, you already know how to play the 13 Bebop pattern as it's an enclosure over each of those notes.

So, whenever you have a 13 fingering on the guitar, you can enclose both of those notes by playing one note above, one note below, and then the 3rd finger.

You then repeat that enclosure over the 1st finger, fret above-fret below-first finger.

Here's how that pattern looks over the 5th string of the position 1 Dorian mode fingering.

Audio Example 48 – 13 Pattern



Now that you know what the 13 pattern is, an enclosure, you can begin to work this pattern onto the fretboard in your studies.

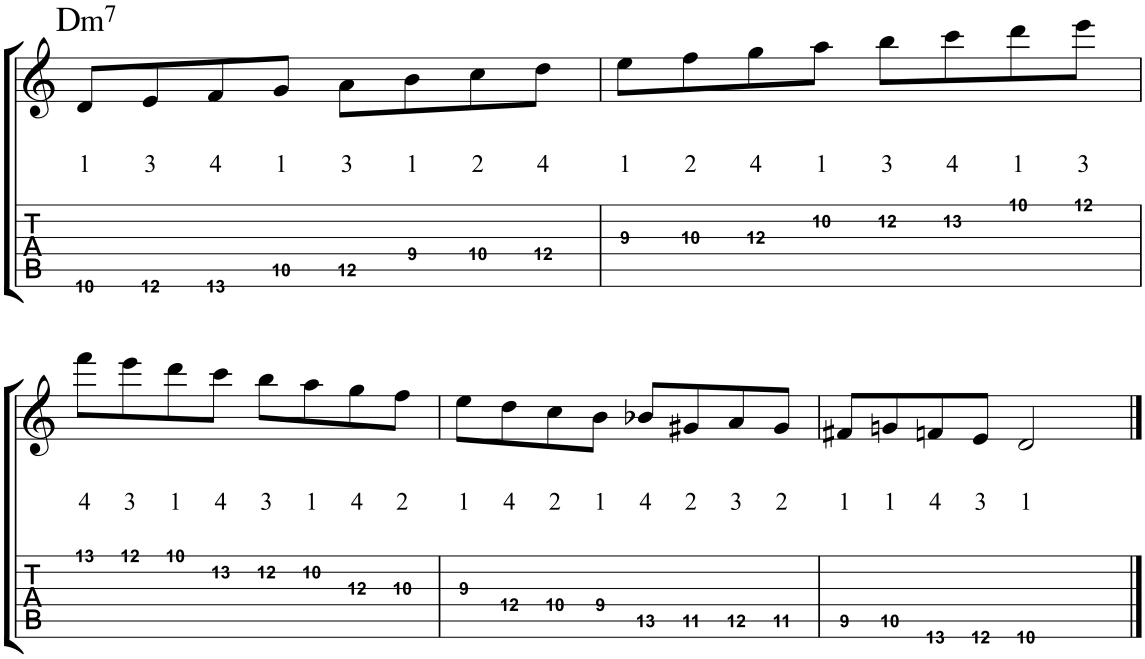
Stage 1 13 Bebop Pattern

To get started, here's the 13 Bebop pattern applied to the first Dorian shape to run with a metronome in your routine today.

After you can play this pattern, scale up with 13 pattern down, put on the slow backing track and practice applying this 13 pattern to your Dorian mode lines over a Dm7 chord.

Here's the exercise written out to help you get started, but make sure to memorize the pattern from here to make it easier to solo with later on.

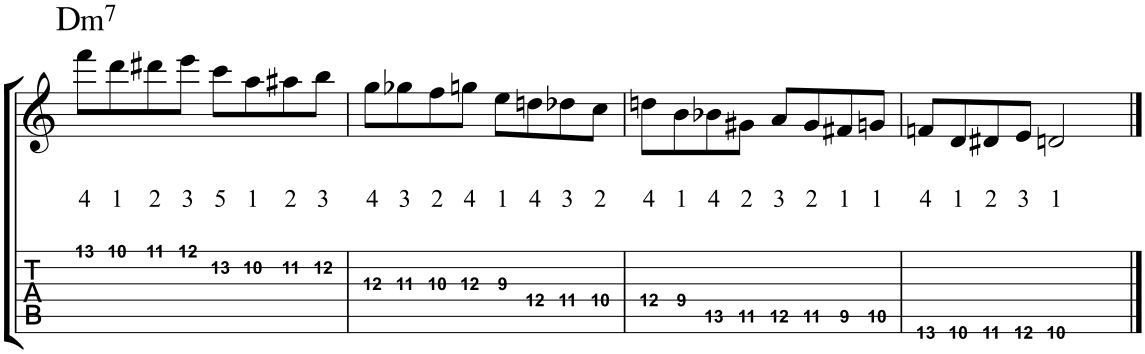
Audio Example 49 – Stage 1 13 Pattern



If you feel confident with the 13 Bebop pattern today, you can bring all three Bebop patterns together in your studies, first with a metronome and in your solos over the slow backing track.

Here are all three patterns descending through the Dorian position one shape, just add in the plain mode ascending before this pattern and run it with a metronome to see how you do with this larger combination of patterns over the mode.

Audio Example 50 – Stage 1 Three Patterns



If you're finding it tough to put all three patterns together, either with a metronome or in your solos, it's perfectly normal.

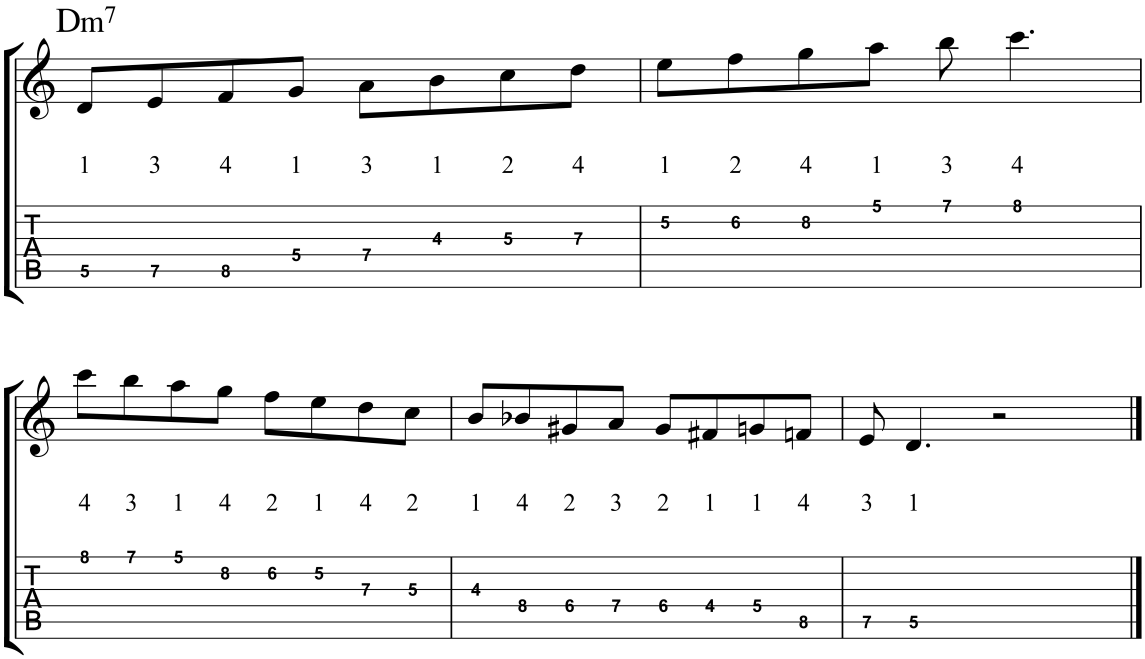
Just make a note to return to this pattern in your studies, or make time over the next few days to review this pattern for a few minutes each day as you progress on to the next lessons in your studies.

Stage 2 and 3 13 Bebop Pattern

For stage 2 and 3 players, you can apply the 13 Bebop pattern to the 4th string of the 2nd Dorian shape in your studies today.

Make sure to run this pattern with a metronome over the 2nd position Dorian shape, as well as apply it to your soloing practice over the backing tracks in today's routine.

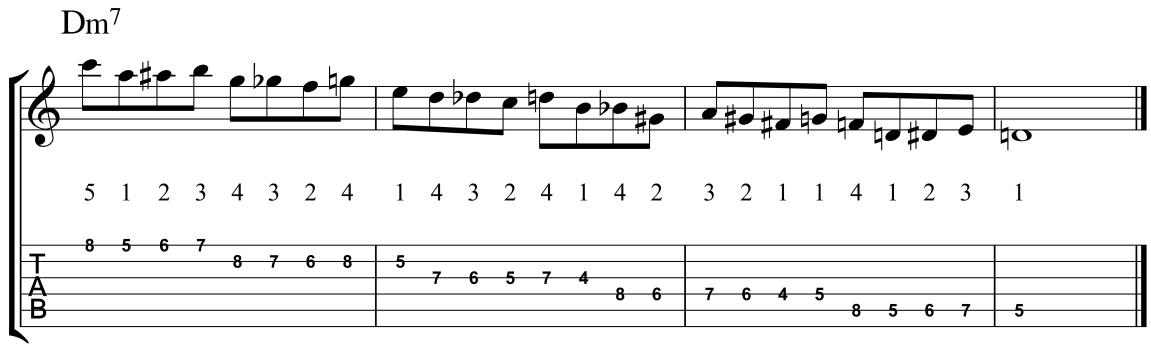
Audio Example 51 – Stage 2 13 Pattern



When you can play this new pattern with confidence, you can mix all three Bebop patterns together in your studies.

Here are all three patterns applied to the second position Dorian mode, just add the plain scale ascending to finish building the full exercise.

Audio Example 52 – Stage 2 Three Patterns



After working the three patterns together in your studies, put on the backing track and practice using all three in your improvised solos.

Stage 1 Exercises

To begin, here are exercises that you can use to learn, apply, and internalize the 13 pattern in today's guitar workout.

- Add the 13 pattern to the first Dorian shape with a metronome
- Solo over the slow backing track with the 13 pattern and Dorian
- Mix together the 124, 134, and 13 patterns in your Dorian soloing
- Avoid playing too many notes in a row when mixing all three patterns, add space and silence to your solos between lines

Stage 2 Exercises

The following exercises can be used to practice the 13 pattern, and apply it to your solos at the stage 2 level.

- Add the 13 pattern to both Dorian shapes with a metronome
- Solo over the backing tracks with the 13 pattern and Dorian
- Mix together the 124, 134, and 13 patterns in your Dorian soloing
- When mixing all three, try to avoid run-on sentence type lines that have no phrasing to them or pauses between them

Stage 3 Exercises

If you are at stage 3, here are the exercises to work on today in the practice room in order to digest the 13 pattern into your playing.

- Add the 13 pattern to both Dorian shapes with a metronome
- Solo over the backing tracks with the 13 pattern and Dorian
- Mix together the 124, 134, and 13 patterns in your Dorian soloing with both shapes
- Practice the above exercises in multiple keys

Day 17 Recap

To help you sum up Day 17 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the 13 Bebop pattern at any stage in your development.

- You can add enclosures to the 13 fingering within Dorian shapes
- Add this pattern to your practice routine and soloing with Dorian
- Mix the 124, 134, and 13 patterns in your technical practicing
- Solo over the backing tracks and mix all three Bebop patterns together in your lines

Day 18 – Soloing Over So What

With a newfound sense of Bebop in your Dorian soloing lines, you're ready to take them to a tune as you progress in your study of m7 soloing applications on the guitar.

In today's lesson, you'll be soloing over the Miles Davis' classic, So What, as you apply the lessons learned up to this point in your studies to that progression.

The tune has two key centers, Dm7 and Ebm7, so for stage 1 and stage 2 players, this might be your first introduction to soloing in multiple keys.

If you find it hard to switch scales, with the patterns, over the backing track in real time, just take a step back, put on a metronome and work on playing a few exercises from the previous day's lessons in the new key of Ebm.

From there, go back to the tracks and see if you can make those switches with more confidence, and more fluidity, in your soloing.

Learning how to change keys in your solos, and comping, is one of the hardest elements to tackle when learning Jazz guitar.

But, with time and effort you'll be able to move between two, then three, then four, and more keys in your solos without even thinking about it.

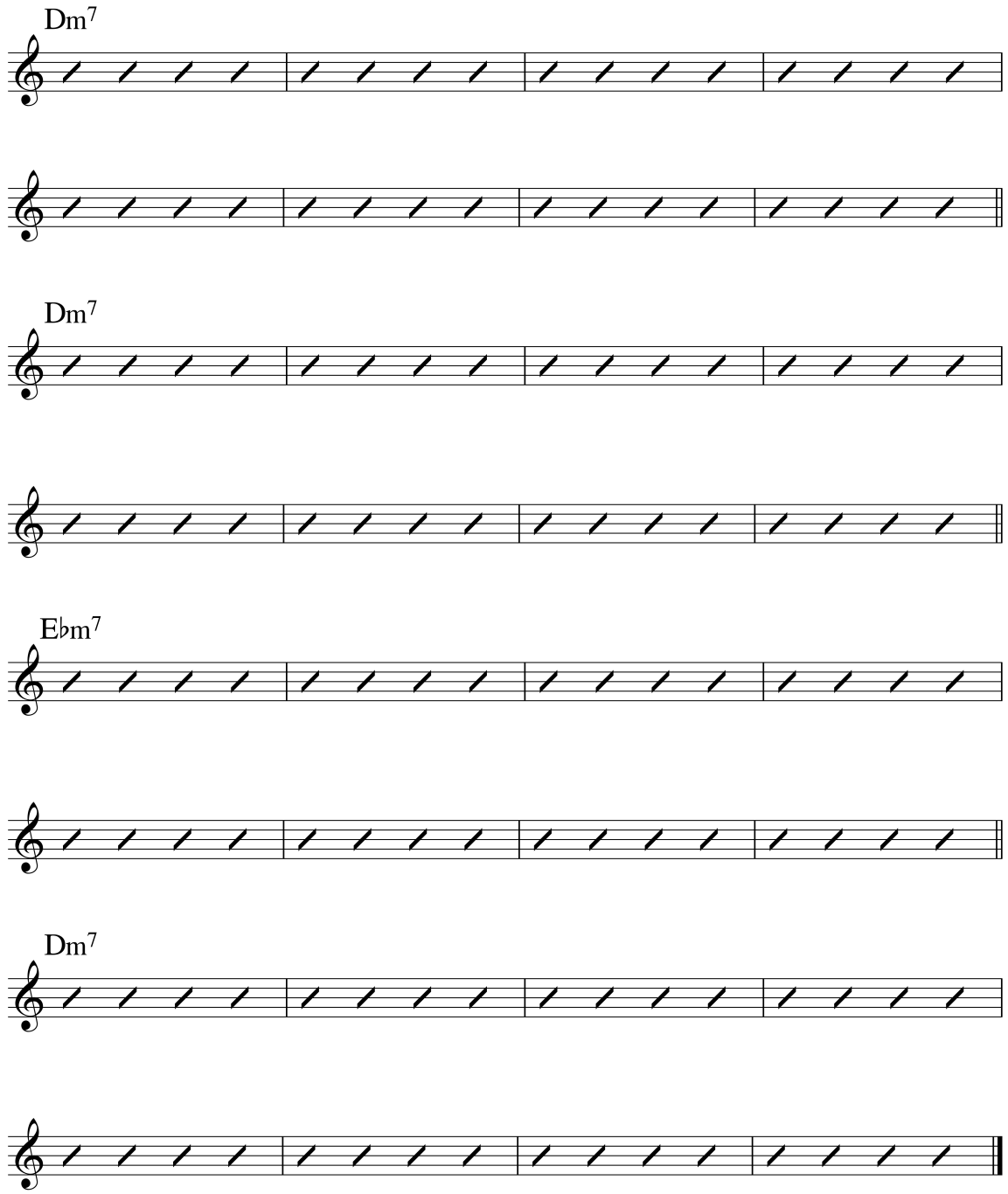
For now, if two is tough, that's perfectly normal, just stick with it, do your best, and over time two will become easier in your playing.

The chord changes and backing track listings for So What are located on the next page to prevent an awkward page turn when reading through those changes in your practicing today.

So What Changes

Here are the changes and two backing tracks to practice with today.

Audio Example 53 – So What Slow
Audio Example 54 – So What Fast



Stage 1 Exercises

To begin, here are the stage 1 exercises for today. If you can't get through all of them, not a problem, just come back to them tomorrow or in future as you build up your ability to solo over changes with these melodic devices.

- Solo over the slow track with the Dorian first position
- Add the 134 pattern to your solos
- Add the 124 pattern to your solos, then maybe combine both
- Add the 13 pattern to your solos, then maybe combine all three
- Mix the minor pentatonic, Dorian, and patterns into your solos

Stage 2 Exercises

Taking things a step further, here are the stage 2 exercises to work on today in the practice room.

- Solo over both tracks with both positions of Dorian
- Add the 134 pattern to your solos
- Add the 124 pattern to your solos, then combine both
- Add the 13 pattern to your solos, then combine all three
- Mix the minor pentatonic, Dorian, and patterns into your solos

Stage 3 Exercises

For those players at stage 3, here are your exercises for today in order to practice soloing over So What in the woodshed.

- Solo over both tracks with both positions of Dorian
- Add the 134 pattern to your solos
- Add the 124 pattern to your solos, then combine both
- Add the 13 pattern to your solos, then combine all three
- Mix the minor pentatonic, Dorian, and patterns into your solos
- Repeat in multiple keys if possible

Day 18 Recap

To help you sum up Day 18 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing So What soloing at any stage in your development.

- Solo over So What using the Dorian mode only
- Add the 134 pattern to your solos
- Add the 124 pattern, and maybe combine both, in your solos
- Add the 13 pattern, and maybe combine all three, in your solos
- Mix the minor pentatonic, Dorian, and Bebop patterns in your solos over So What

Day 19 – Jazz Blues Comping 1

The 12-bar Blues is one of the most popular forms in Jazz, and it's probably the most commonly called form at Jazz jam sessions.

While the full Jazz Blues progression can sound much different from it's I IV V counterpart, the three-chord Blues is the foundation for all Jazz Blues variations.

Because of this, a review and initiation into the I IV V Blues progression is essential when studying Jazz guitar comping.

In today's lesson, you'll learn chord shapes for a I IV V Blues progression in Bb, as well as work on applying Jazz rhythms to this common set of chord changes.

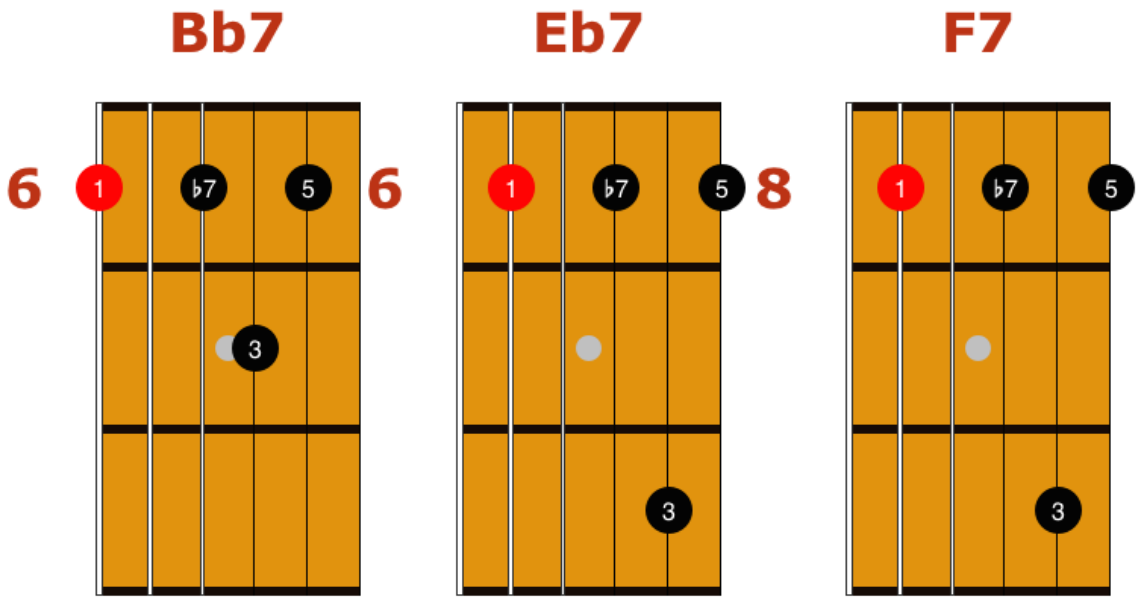
Stage 1 Chord Shapes

To begin, here are the Stage 1 chord shapes for each change in a Bb I IV V Blues progression.

You'll recognize these chord shapes from your ii V I IV comping studies, as they use the same 7th shapes as you learned in those previous lessons.

By working on chords you already know to begin, you'll allow yourself the focus needed to apply these shapes to a new chord progression, which can take time to become comfortable in your comping practice.

Audio Example 55 – Stage 1 Blues Chords 1



Once you can play these shapes from memory, you can comp with them over the slow backing track in today's practice session.

You can use the Freddie Green rhythm below, as well as review the Charleston rhythm and picking variations that you learned earlier in your studies.

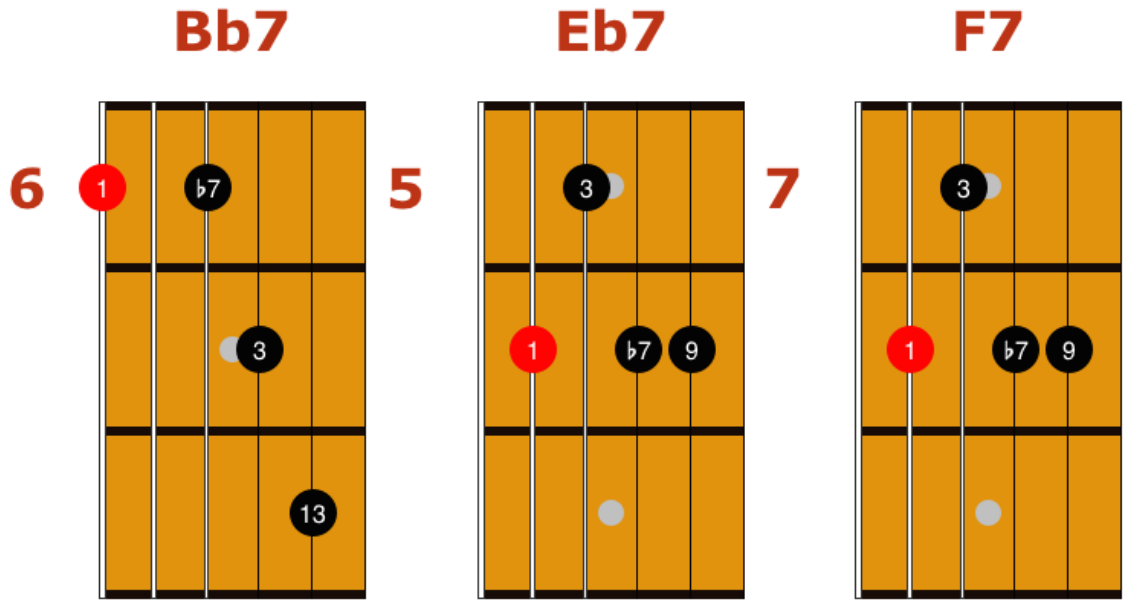
Stage 2 Chord Shapes

In today's lesson, Stage 2 guitarists will work on adding 9th and 13th colors to your chord shapes over a Bb I IV V progression.

You will do this by adding the 13th to Bb7 and the 9th to Eb7 and F7.

Here are those shapes to memorize and get under your fingers before taking them to your comping practice in today's workout.

Audio Example 56 – Stage 2 Blues Chords 1



Once you've memorized these chord shapes, put on both backing tracks and begin to practice comping with them over those changes.

You can use the Freddie Green rhythm below, as well as adding in the Charleston rhythm and picking variations you learned earlier in your comping studies.

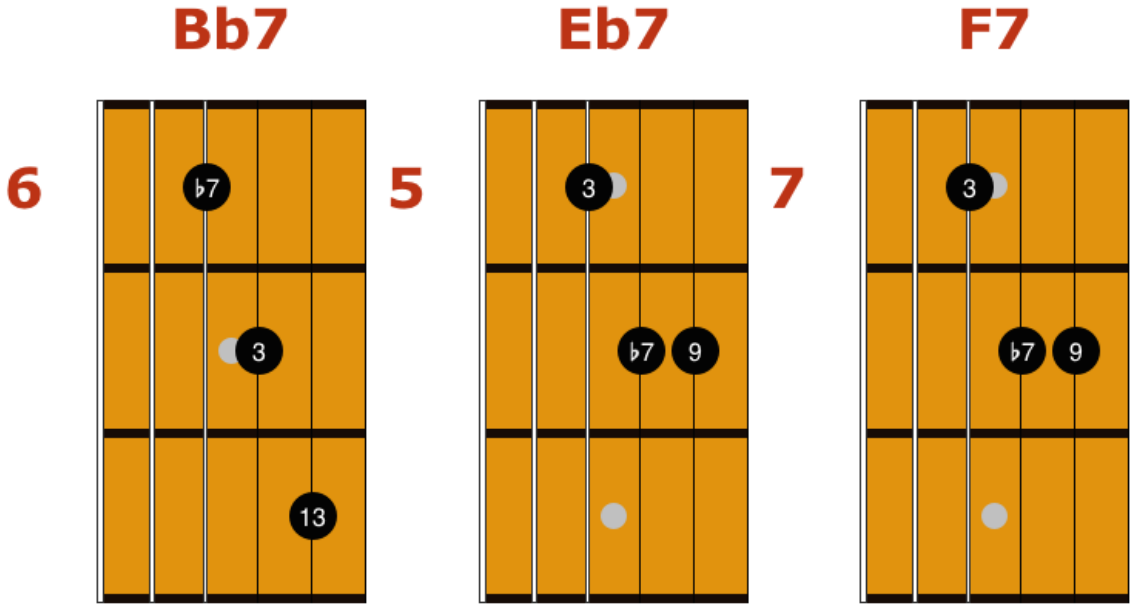
Stage 3 Chord Shapes

Stage 3 guitarists are going to explore the exact same shapes as Stage 2 today, though you are going to challenge yourself further by removing the root notes of those chords.

By doing so, you will create 3-note chords, which sound very cool in your comping, but that don't have a root note to guide you as to where they sit on the fretboard.

Because of this, your main challenge with these chords won't be to play them, they sit fairly easily on the fretboard, it'll be to visualize the root note that's note being played to use as a guide to finding these chords quickly on the fretboard.

Audio Example 57 – Stage 3 Blues Chords 1



With these new chords under your belt, apply them to your comping practice today with both the slow and fast backing tracks, using the Freddie Green rhythm, as well as the Charleston rhythm and picking variations you learned earlier in your studies.

Freddie Green Comping Rhythm

As well as learning a new set of chords in today's lesson, you'll also learn a new rhythm.

This rhythm is inspired by one of the greatest rhythm guitarists that ever lived, Freddie Green.

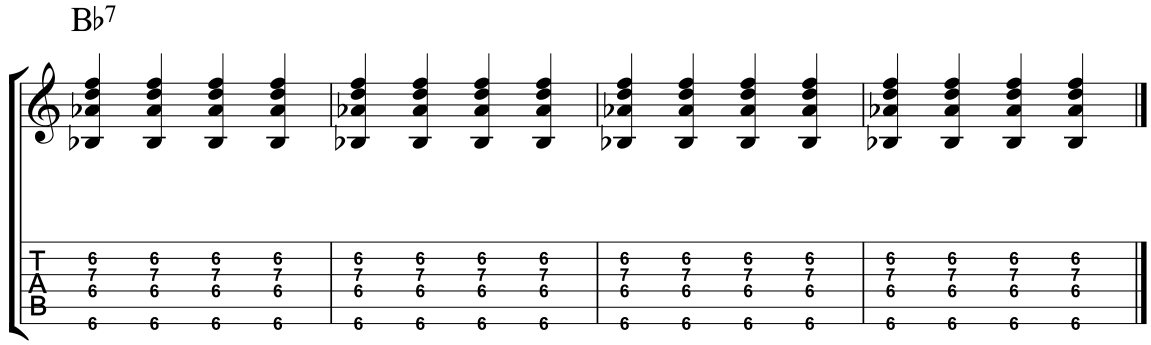
Best known for his time with the Count Basie Orchestra, Freddie became famous for a simple, quarter note rhythmic approach to comping.

You can see this rhythm below applied to the stage 1 chords, but make sure to apply it to the chords and your comping at whatever stage you are working on today.

When playing the Freddie Green rhythm, it's essential to slightly accent (play a bit louder) the 2nd and 4th beats of each bar.

This'll give the comping that classic Swing feel that Freddie was known for in his playing.

Audio Example 58 – Freddie Green

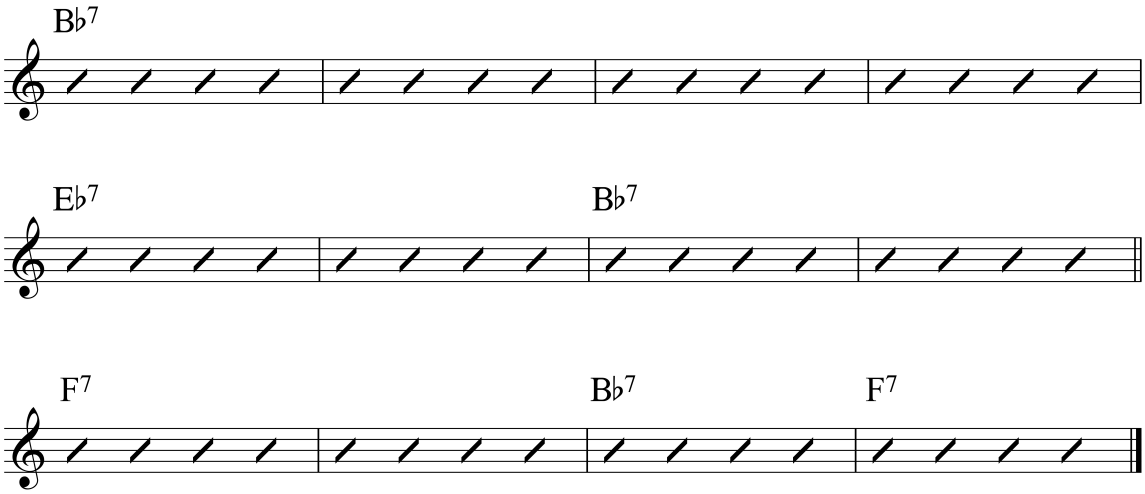


Once you've worked out the Freddie Green rhythm over this static Bb7 chord, apply it to your comping practice today over the full 12-bar Blues progression.

Jazz Blues 1 Chord Chart

Here are the chord changes and backing tracks that you will use to practice your chords and rhythms for any stage in today's lesson.

Audio Example 59 – Jazz Blues 1 Slow
Audio Example 60 – Jazz Blues 1 Fast



Stage 1 Exercises

To begin, here are five exercises that you can use to practice the material from today's Jazz Blues comping lesson.

- Memorize the stage 1 chord shapes
- Comp over the slow track with the Freddie Green rhythm
- Add the Charleston rhythm to your comping
- Use the picking pattern from Day 9 in your comping
- Mix these rhythms together in your comping over the slow track

Stage 2 Exercises

At stage 2, you'll use these exercises to work on memorizing and applying the concepts from today's lesson.

- Memorize the stage 2 chord shapes
- Comp with these shapes and the Freddie Green rhythm
- Add in the Charleston rhythms to your comping
- Bring in picking variations from Day 9 to your comping
- Mix all these rhythms together in your comping over both tracks

Stage 3 Exercises

For those guitarists at stage 3, here are five exercises that you can use to internalize the material in today's lesson.

- Memorize the rootless chord shapes
- Comp over both tracks with the Freddie Green rhythm
- Apply the Charleston rhythms to your comping over both tracks
- Add picking variations to your comping from Day 9
- Mix these different rhythms together over both backing tracks
- Work these exercises in multiple keys across the fretboard

Day 19 Recap

To help you sum up Day 19 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the Jazz Blues Chords 1 at any stage in your development.

- The I IV V Blues progression is used in Jazz as well as Blues
- Freddie Green was one of the most important rhythm guitarists of all time
- Memorize the chord shapes and practice comping over the tracks with the Freddie Greene Rhythm
- Comp over the backing tracks with the Charleston rhythms
- Add the picking variations from your earlier study to your Jazz Blues comping today

Day 20 – Jazz Blues Comping 2

Now that you've explored the chords and various Jazz rhythms over a I IV V Blues progression, you can bring in a few common Jazz variations to those chords in your studies.

The first variation will be the quick-change chords applied to the first four bars of the tune.

Then, the second variation will be to add in a iim7 chord in bars 9 and 12 of the progression, creating the ever popular iim7 V7 changes along the way.

Though these chords will be review, as far as the shapes, you'll need to focus on applying them smoothly and with confidence, from memory, to the new Jazz Blues progression.

So, go slow, memorize the shapes, and have fun today applying them to a Jazz Blues chord progression.

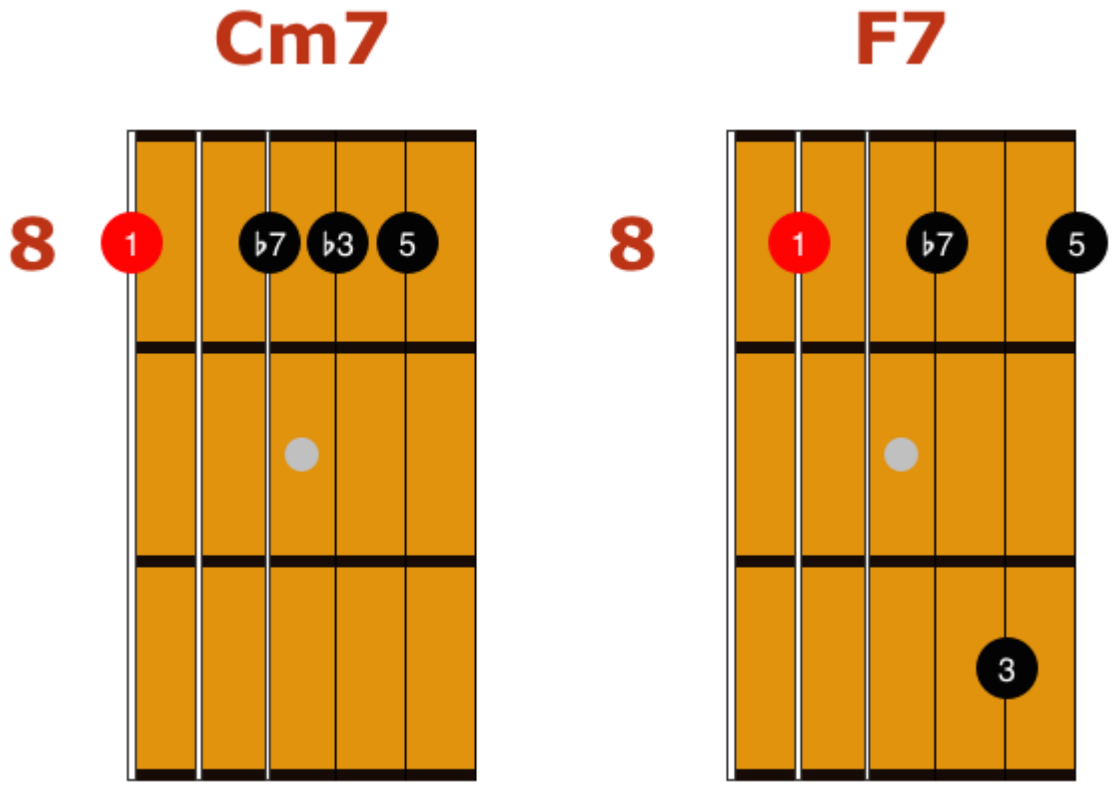
Stage 1 iim7 V7 Chords

To begin, you'll take the m7 6th-string chord that you learned previously and apply it to a Jazz Blues tune by adding it to bars 9 and 12 of the progression.

Here's that chord shape, over Cm7, to review and learn in this new key.

As the F7 always follows Cm7 in a Bb Jazz Blues progression, you can practice both chords back to back in order to begin building a smooth transition between those two chord shapes in your practice routine.

Audio Example 61 – Stage 1 Blues Chords 2

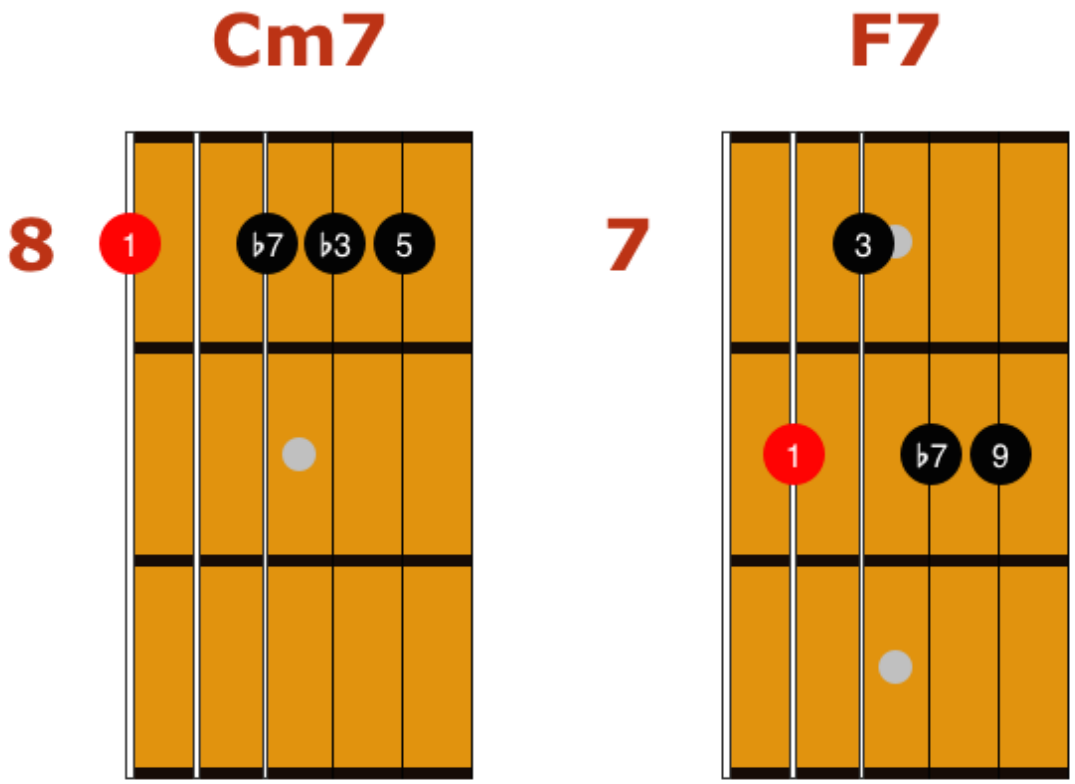


Stage 2 iim7 V7 Chords

In today's stage 2 chords, you'll use the same voicing as stage 1, but will move on to the more advanced stage 2 V7 chord from that point.

This combination of chords, the Cm7-F9 shapes below, is very common in Jazz guitar, and is a ii V combination that you should memorize and use in other situations and over other tunes in your playing.

Audio Example 62 – Stage 2 Blues Chords 2

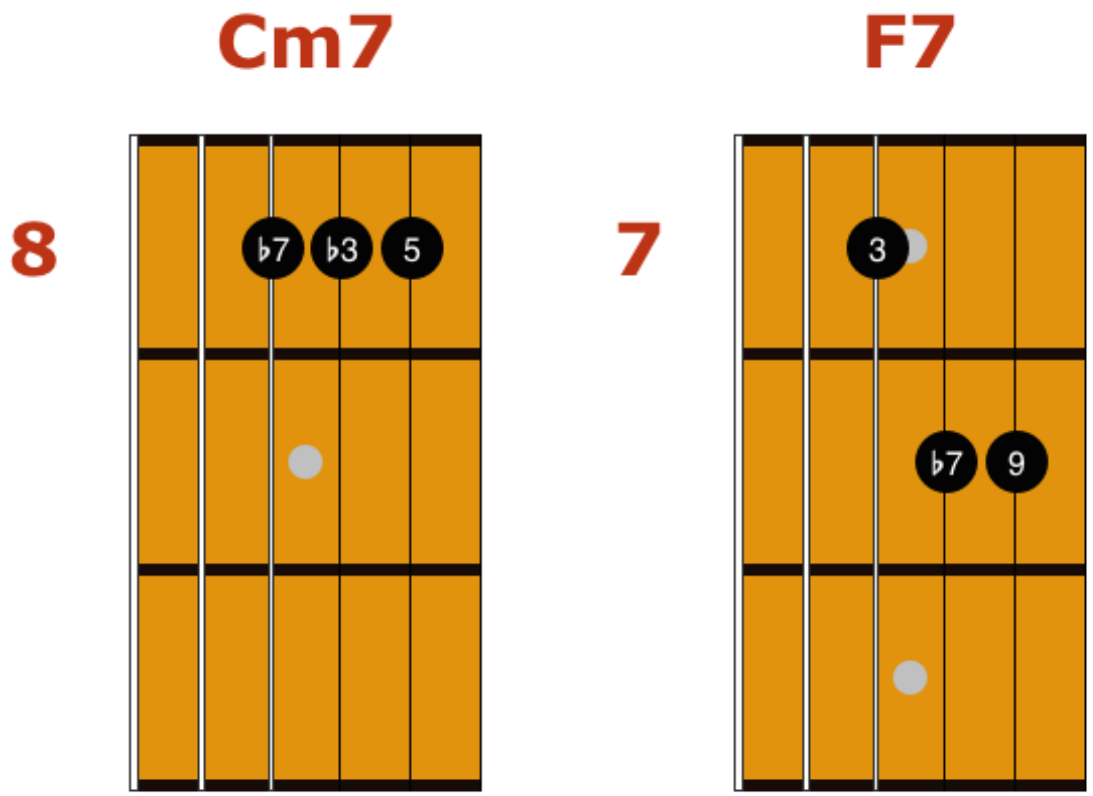


Stage 3 iim7 V7 Chords

As was the case in yesterday's lesson, you'll remove the root from the stage 2 iim7 chord to produce the stage 3 voicing.

Here's how that new iim7 chord looks next to the V7 chord that follows it in the Bb Jazz Blues progression below.

Audio Example 63 – Stage 3 Blues Chords 2



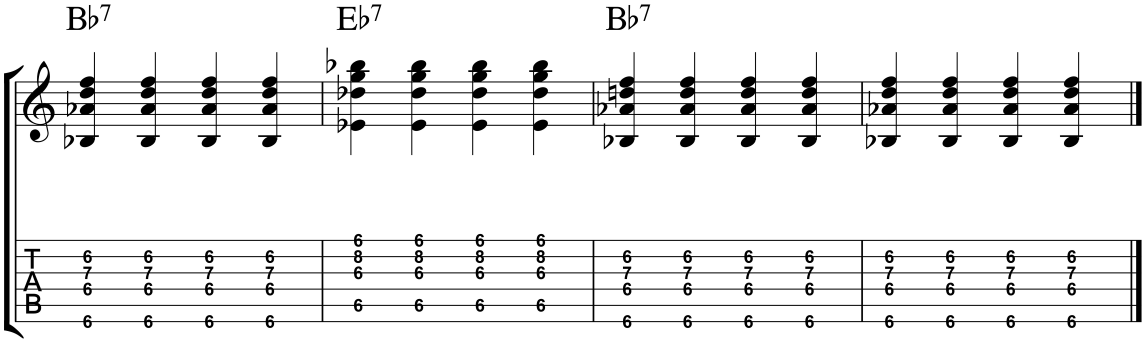
Quick Change Blues

The term "quick change" is often used to describe a Jazz Blues chord progression where there are I-IV-I chords in the first four bars of the tune.

As you can see, the term is used to describe the "quick change" between those three chords in the first three bars of the tune.

Here's how those quick-change chords would look as applied to the first four bars of a Jazz Blues in Bb, using stage 1 chords as a demo.

Audio Example 64 – Quick Change



Now that you've explored the quick-change variation, you can bring it to the full Jazz Blues progression, adding in a few iim7 chords along the way for good measure.

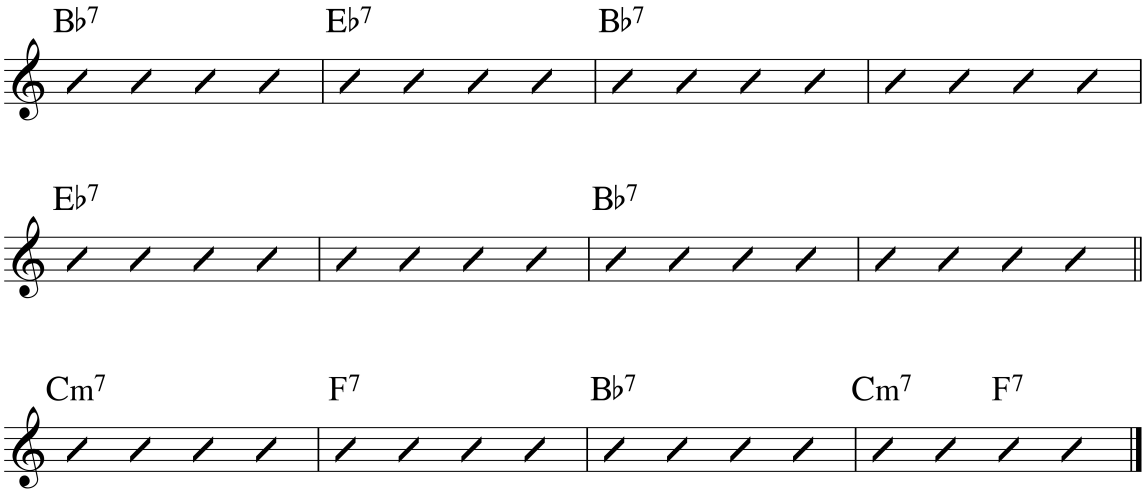
Jazz Blues With ii V Chords

As well as adding in the quick-change chords in the first four bars, you will now add in a iim7 chord (Cm7) in bars 9 and 12.

When doing so, you create a ii V progression in bars 9 and 10, as well as within bar 12.

As Jazzers love to play ii V changes, the majority of Jazz Blues tunes will contain ii V progressions in one or both of these sections in the form.

Audio Example 65 – Jazz Blues 2 Slow
Audio Example 66 – Jazz Blues 2 Fast



Stage 1 Exercises

Here are the stage 1 exercises that you can use to practice the new chord and Jazz Blues changes today.

- Memorize the iim7 chord shape
- Comp over the new Blues changes with the slow backing track
- Mix in the Charleston and Freddie Green rhythms to your comping
- Add in the picking variations from Day 9 to your comping

Stage 2 Exercises

Moving on, here are the stage 2 exercises that you can use to practice the new Jazz blues chord changes today in your studies.

- Memorize the iim7 chord shape
- Comp over the new Blues changes with both backing tracks
- Mix in the Charleston and Freddie Green rhythms to your comping
- Add in the picking variations from Day 9 to your comping

Stage 3 Exercises

For those stage 3 guitarists that are looking for a challenge, here are five exercises that you can use to practice the new material in today's Jazz Blues comping lesson.

- Memorize the new rootless iim7 chord shape
- Comp over the new Blues changes with both backing tracks
- Mix in the Charleston and Freddie Green rhythms to your comping
- Add in the picking variations from Day 9 to your comping
- Work these exercises in multiple keys across the fretboard

Day 20 Recap

To help you sum up Day 20 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the Jazz Blues Chords 2 at any stage in your development.

- The Quick Change progression has a IV7 chord in bar 2
- You can add iim7 chords in bar 9 and 12 of a Jazz Blues
- Memorize the new iim7 chords and add them to your comping
- Apply the Freddie Green, Charleston, and picking variations to your comping

Day 21 – Jazz Blues Comping 3

In today's lesson, you'll be adding one more chord to your comping in order to build a full Jazz Blues progression.

As you now have a large number of chords within a 12-bar framework, be sure to use the slow backing track at first, before moving on to tomorrow's lesson, or the fast backing track if you feel ready.

This chord progression is the one that most players would use if you called a Jazz Blues tune at a jam session, so it's worth spending enough time on these changes to really get them down.

If you still feel shaky with these chords after today's practice session, no worry, just make a note to come back to it at a later date, or spend some time over the next few days working these changes further to get them down comfortably in your playing.

The VI7#9 and VI7b9 Chords

The last chord that you'll add to your Jazz Blues comping studies is the VI7 chord in bars 8 and 11 of the tune.

For stage 1 players, you'll use a VI7#9 chord, and for stage 2 and 3 players, you'll use the VI7b9 chord.

Both of these chords are variations of each other, and both can be used interchangeably in most comping situations.

The reason why you add this chord into the Jazz Blues is that it creates a "turnaround" progression, I VI ii V in this case.

These chords are called a turnaround because they "turn around" the tune to the tonic chord, either within the 12 bars or at the top of the next 12-bar chorus.

This is one of the most famous chord progressions in Jazz, and you'll see it in countless Jazz standard progressions.

Because of this, you can come back to these changes and practice them for as much time as you need to get them down, as you'll be using them in your comping going forward for many years to come.

Now that you know where you're going to apply this new chord, you can learn how to play these shapes on the fretboard.

Stage 1 I7 V7#9 Chords

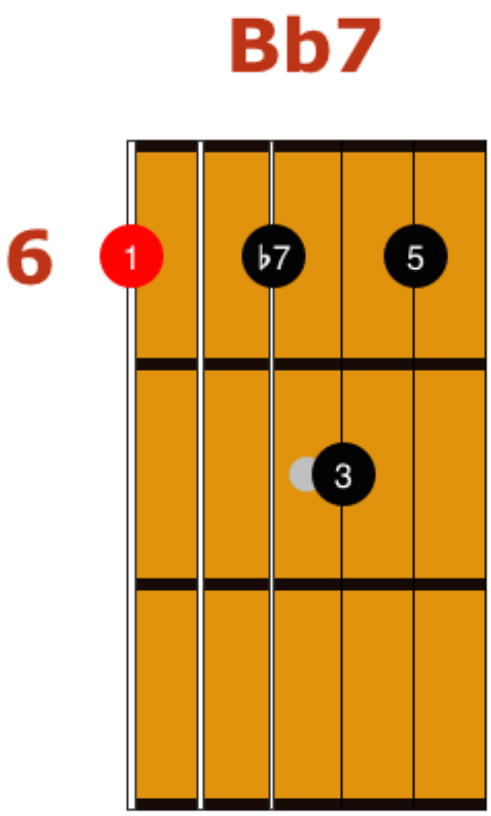
In today's stage 1 practicing, you'll learn and apply a G7#9 chord to bar 8 and 11 of the Jazz Blues progression over the slow backing track.

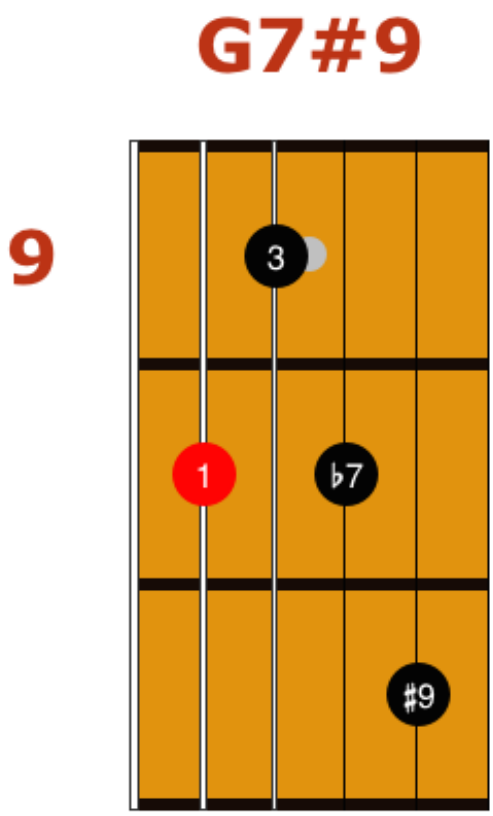
Here's a shape for that G7#9 chord that you can practice and memorize before moving on in your studies.

The G7#9 and Bb7 are paired up in this example so that you can practice transitioning between those two chord shapes before moving on to the full tune from that point.

When you get to the full progression, you'll notice that the chord are written as G7b9, a more common chord symbol in those bars of a Jazz Blues, but you will play G7#9 in those bars instead.

Audio Example 67 – Stage 1 VI7b9 Chords





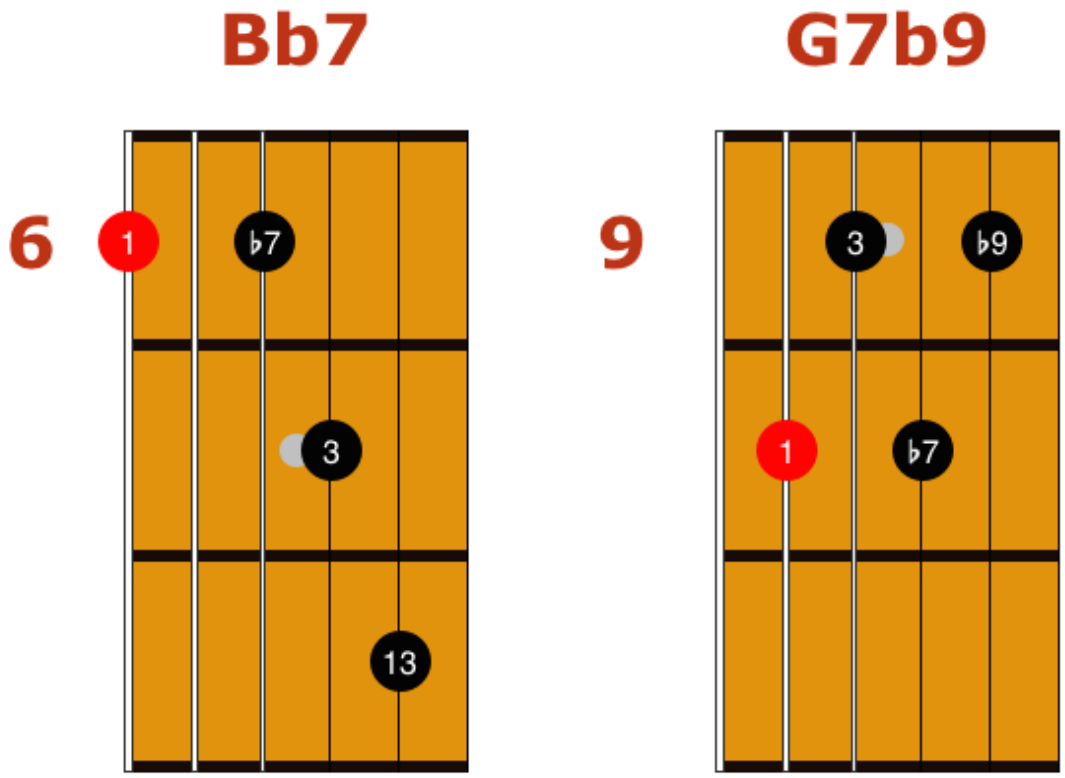
Stage 2 I7 V7b9 Chords

For those players at the stage 2 level, you'll use a G7b9 chord in bar 9 and 11 of the Jazz Blues progression.

Here's a voicing that you can use for that chord, and practice in today's routine.

The G7b9 is paired up with the Bb7 you learned previously so that you can work on those two chords first before applying them to the full Jazz Blues chord progression.

Audio Example 68 – Stage 2 VI7b9 Chords

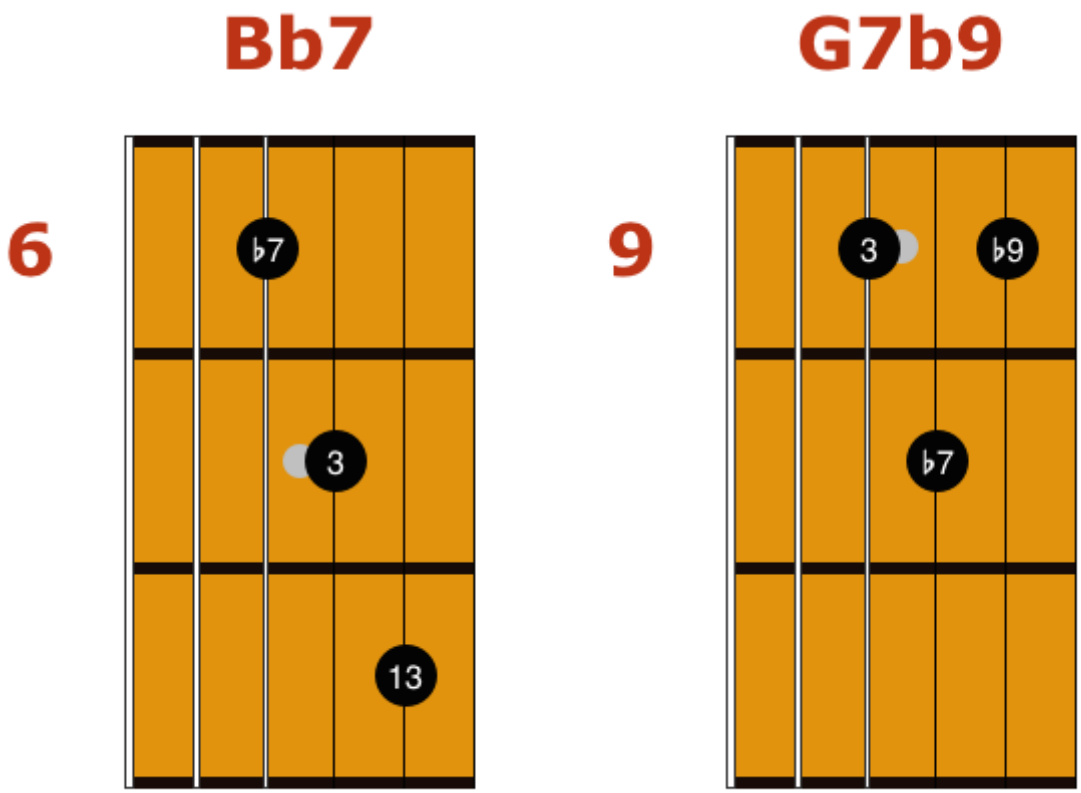


Stage 3 I7 V7b9 Chords

You can add a rootless G7b9 to your Jazz Blues comping as you take this chord further in your studies.

Here's the G7b9 rootless chord, paired with Bb7 to help you practice those two chords together before moving on to the full progression.

Audio Example 69 – Stage 3 VI7b9 Chords



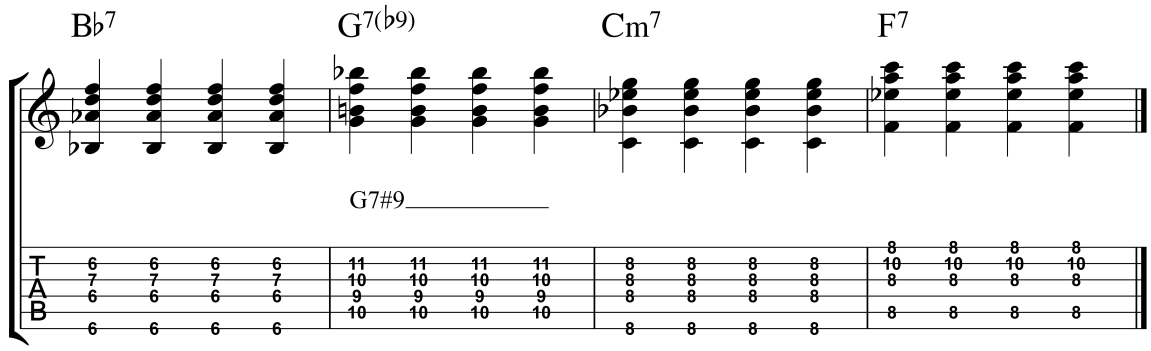
Jazz Blues Turnaround Changes

To help you integrate this new chord slowly into your Jazz Blues comping, you can work on the following turnaround before injecting these changes in the full Jazz Blues progression.

Here's an example of how to work the I VI ii V turnaround, using the stage 1 chords.

Remember, stage 2 and 3 players will play a G7b9 chord in bar two of this progression in today's studies.

Audio Example 70 – Jazz Blues Turnaround

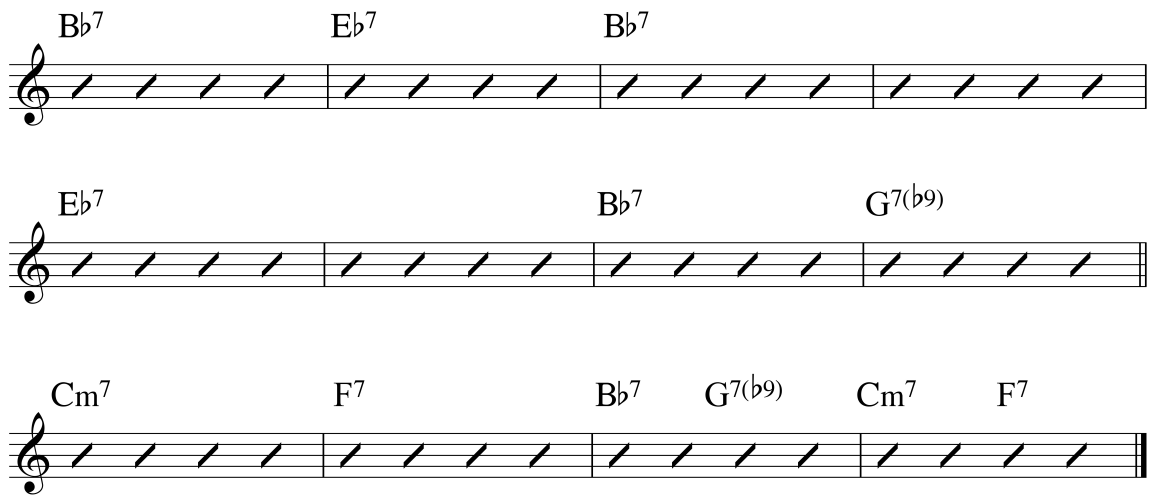


Full Jazz Blues Chord Changes

Here are the backing track listings and lead sheet for the full Bb Jazz Blues chord changes that you can use in your studies for today.

Remember, if you're working at stage 1 today, use the G7#9 chord in bar 8 of the progression, while stage 2 and 3 will use G7b9.

Audio Example 71 – Jazz Blues 3 Slow
Audio Example 72 – Jazz Blues 3 Fast



Stage 1 Exercises

To begin, here are the stage 1 exercises that you can use today to study the full Bb Jazz Blues chord progression.

- Memorize the new G7#9 chord shape
- Practice the turnaround changes before adding them to the full progression
- Comp along with the Bb Jazz Blues slow backing track
- Add in any rhythms and picking variations you've learned up to this point in your studies

Stage 2 Exercises

To take these items a step further, here are the stage 2 exercises that you can use to practice this material today in the woodshed.

- Memorize the new G7b9 chord shape
- Practice the turnaround chords if needed on their own
- Comp over both backing tracks with the new chord shapes
- Add in the various rhythms and picking patterns that you've learned up to this point in your studies

Stage 3 Exercises

For those players at the stage 3 level, you can use the following exercises to work on applying rootless chords to the Jazz Blues changes.

- Memorize the G7b9 rootless chord shape
- Comp over the turnaround progression to memorize the new changes
- Comp over both backing tracks using the various rhythms and picking patterns studied so far
- Move this Jazz Blues progression to other keys in your studies

Day 21 Recap

To help you sum up Day 21 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the Jazz Blues Chords 3 at any stage in your development.

- You can build a full turnaround by adding the VI7 chord to bars 8 and 11 of a Jazz Blues progression
- Memorize the G7#9 and G7b9 chords and add them to your comping
- Practice the I VI ii V turnaround on its own if needed
- Work the full Jazz Blues progression with the Freddie Green and Charleston rhythms, as well as the picking variations

Day 22 – Jazz Blues Basslines

Learning how to comp in a Jazz guitar situation means playing chords, but it can also mean playing basslines.

To help introduce playing basslines on guitar, today you'll learn how to play a bassline etude for each stage in your journey.

By doing so, you'll also learn how each etude is built, with simple formulas that you can take and create your own basslines over Blues, and other Jazz tunes in your playing.

The backing tracks for today's lesson will be **Audio Example 73 – Jazz Blues Bass Slow** and **Audio Example 74 – Jazz Blues Bass Fast.**

Stage 1 Bassline

To begin your Jazz Blues bassline study, you can learn a half-time feel bassline in your studies today.

Half-time feel is where you are emphasizing the first and third beats of each bar, playing half notes, and dividing the bar into halves at the same time.

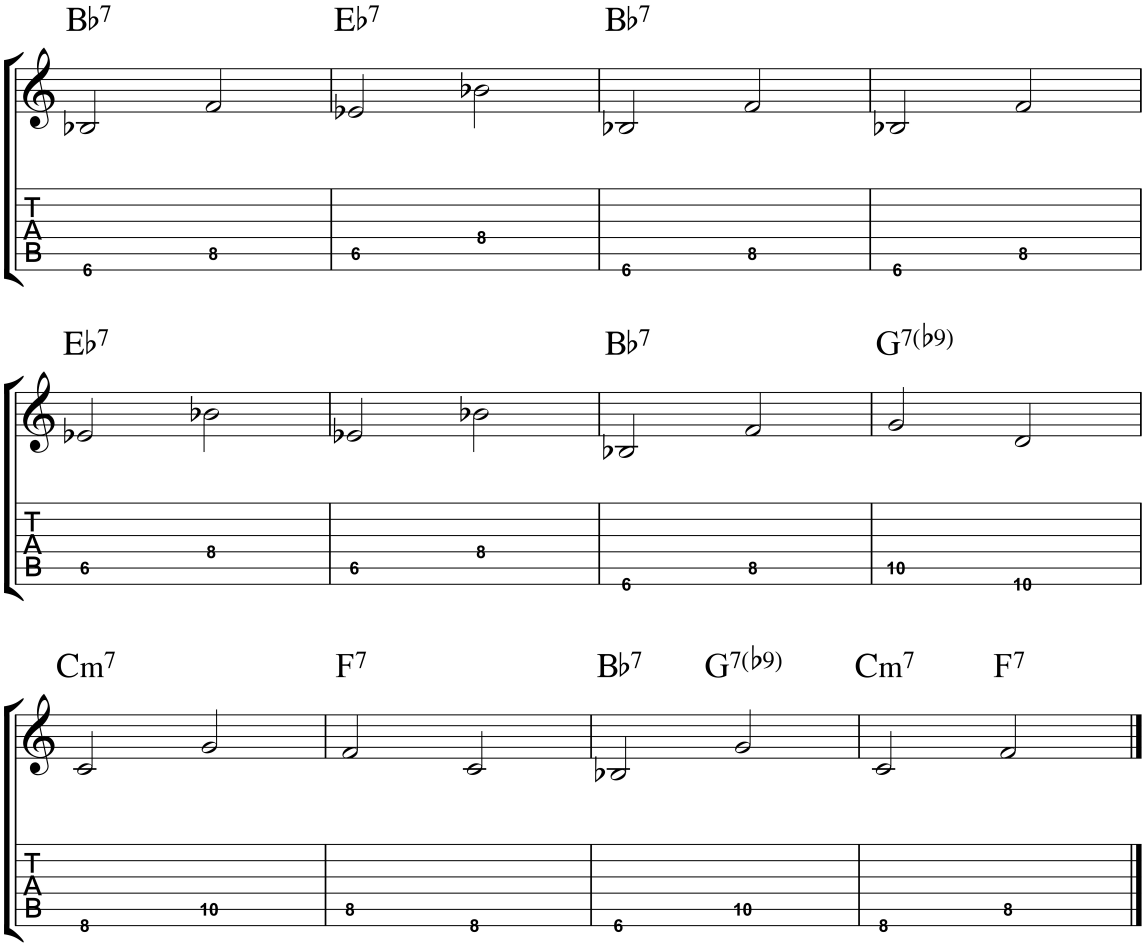
In the study below, you'll see that the first note of each bar is the root note, which is very important when playing basslines.

Then, the second note is the 5th of each chord, a solid choice when beginning to learn basslines on guitar.

As you practice this etude, work just the root notes, the first note of each bar, first, then add the second note in each bar when that's comfortable.

Lastly, as you move on to other tunes in your studies, use this formula to create your own basslines, by playing the root on beat one and the 5th on beat three of each bar.

Audio Example 75 – Stage 1 Bassline



Stage 2 Bassline

The stage 2 bassline adds more notes per bar as compared to the stage one half-time feel line, though this time the last two notes in each bar are chromatic approach notes to the next root.

By playing the root note on beat one of each bar, you are telling the listener, “This is the chord we’re on.”

Then, the two chromatic notes, approaching the next root from below or above, tell the listener, “We’re going somewhere else now.”

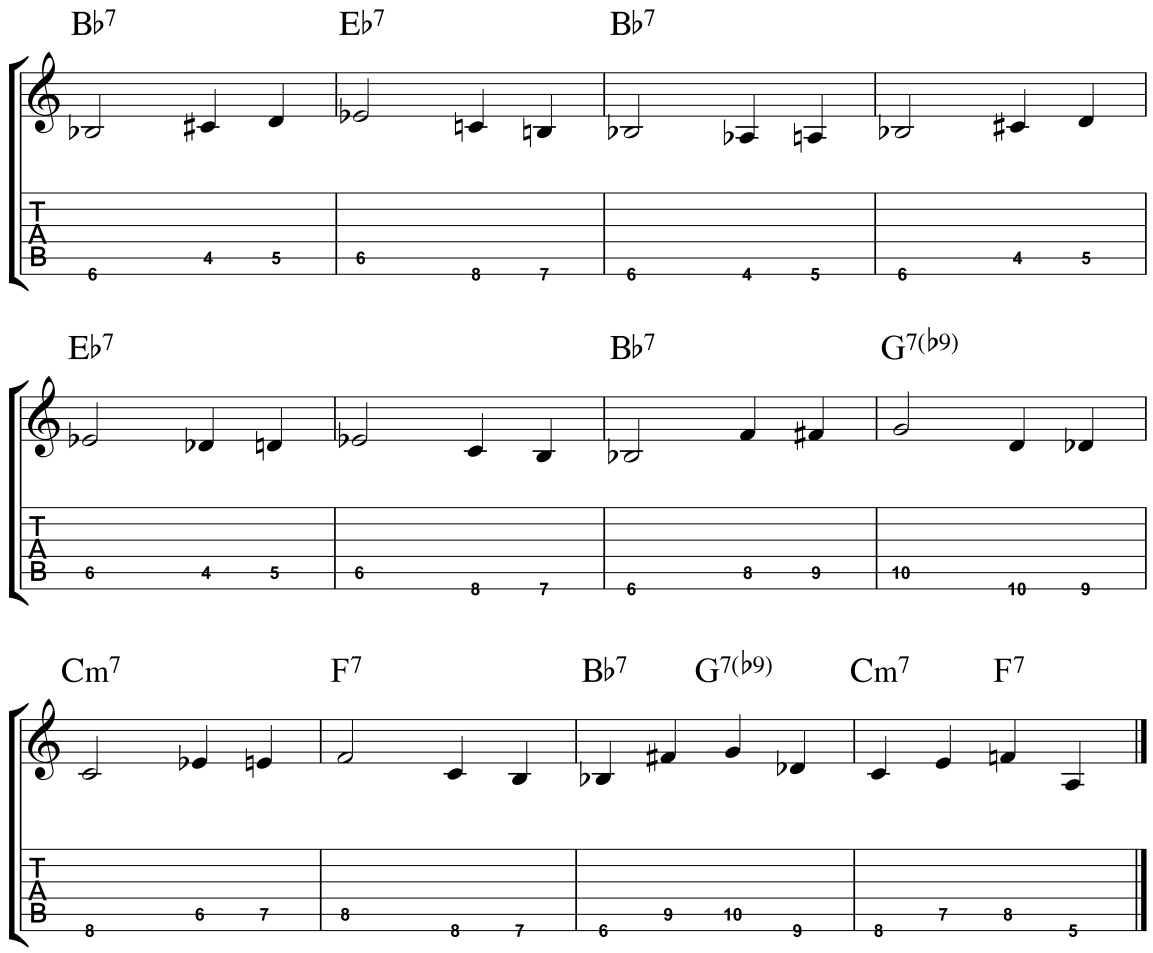
By doing so, you're dividing each bar into two sections, the first two beats are outlining the chord you're on, and the second two beats are moving towards the next chord in the progression.

After you've worked out this bassline study, you can begin creating your own basslines with the following formula.

Beat 1 – Root
Beat 3 and 4 – Chromatic notes leading to the next root

With that formula you can create interesting half-time feel basslines, and be one step further to creating and playing full, walking basslines.

Audio Example 76 – Stage 2 Bassline



Stage 3 Bassline

The stage 3 bassline is a full, walking bassline, which features notes on each beat of the bar.

When learning this bassline, you'll notice that there is a root note on beat one of each bar, two chromatic approach notes on beats 3 and 4, and a diatonic note now added to beat 2.

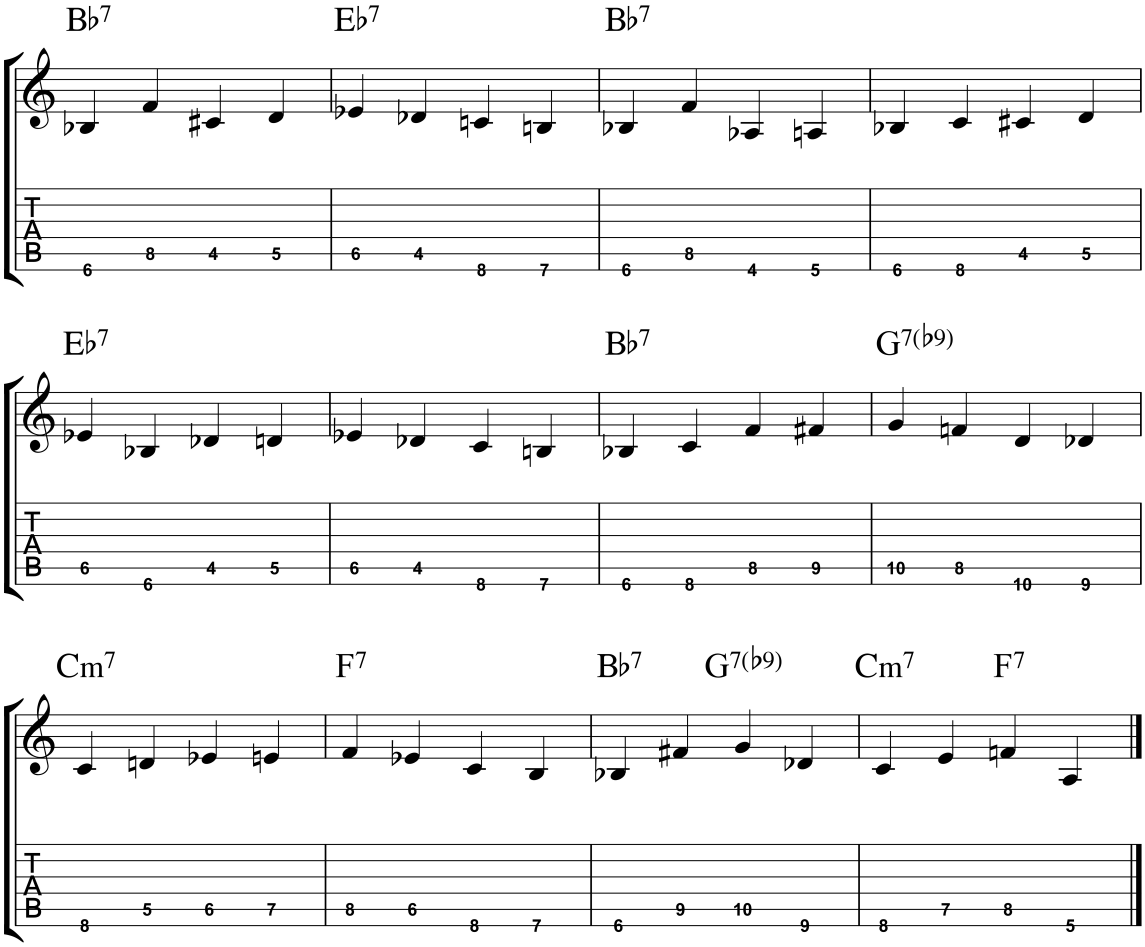
When learning how to walk basslines on your own, this is a good formula to use when getting starting.

Root-Diatonic-Chromatic-Chromatic

This formula will help you build your own basslines, after learning the study example below, and will provide a guideline for creating interesting and effective basslines.

Over time you'll learn to break those rules, but they'll provide solid guidance until you reach that comfort level in your playing.

Audio Example 77 – Stage 3 Bassline



Stage 1 Exercises

Here are the stage 1 exercises to work on today in the practice room.

- Learn the study four bars at a time
- Piece the whole bassline together from those 3 phrases
- Practice just playing the first note of each bar, then both notes, to hear how the bassline was constructed
- Begin to experiment with the rhythms for each note when comfortable

Stage 2 Exercises

For the stage 2 players, here are the exercises to work on today when studying basslines in the woodshed.

- Learn the bassline in phrases, four bars at a time
- Build up the entire study from that starting point
- Begin to alter the rhythms of the notes to personalize the study
- Practice playing only the notes on beat 1, then beats one and 4, then beats 1, 3 and 4, to hear how the line was constructed

Stage 3 Exercises

To challenge yourself further, here are the stage 3 bassline exercises.

- Memorize the bassline one phrase at a time
- Piece together the whole study from that point
- Practice playing only beat 1, then beats 1 and 4, then beats 1, 3, and 4, before playing all four beats to hear how the line is built
- Begin to add chords on top of the bass notes on beat 1, or the & of 1, in each bar

Day 22 Recap

To help you sum up Day 22 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the Jazz Blues Basslines at any stage in your development.

- Though it may seem simple, playing the root on beat 1 can make the difference between an effective and non-successful bassline
- Memorize the bassline one line at a time
- Jam the bassline along with the backing track
- Become to experiment with the rhythm for stage 1 and 2
- Add chord shapes on top of the basslines, beat 1 or the & of 1 only, stage 3 players

Day 23 – Syncopated Comping Rhythms

To finish your comping studies over the Jazz Blues progression, you'll learn a syncopated rhythm that you can apply to those chord changes.

Syncopation is when you play on the &'s of each beat, the "off beats" within a bar.

This creates an unstable feeling, in a good way, compared to playing on the beats, 1234, in a bar.

Syncopation is an essential concept in Jazz comping, and soloing for that matter, and so adding it to your practice routine can half big results in your performance ability.

The backing tracks for today's lesson will be **Audio Example 71 – Jazz Blues 3 Slow** and **Audio Example 72 – Jazz Blues 3 Fast.**

Stage 1 Syncopated Rhythm

The stage 1 syncopated rhythm is based on placing two chords in each bar, one on the & of 1 and the other on the & of 3.

In order to nail this rhythm in your playing, you'll want to count along at first, and then work towards not counting as you comp over one chord with this rhythm.

From there, when you're ready, take this rhythm to the Jazz Blues changes you learned in previous lessons.

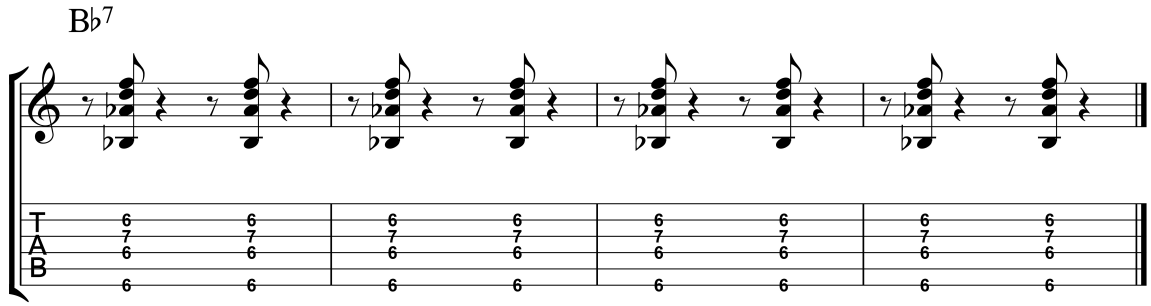
If you get stuck, try playing the chords on beats 1 and 3 of each bar, the same rhythm as the half-time bassline you just studied.

After that's comfortable, you can move the chords over by a half beat each, onto the & of 1 and 3 in each bar.

Take your time; work this rhythm with one chord for as long as you need in your practicing.

If you only get that far in today's studies, all good, just come back and keep working this syncopated rhythm over time to solidify it further in your playing.

Audio Example 78 – Stage 1 Syncopation



Stage 2 Syncopated Rhythm

In the following stage 2 syncopated rhythm, you'll be playing two chords per bar, but this time they are on the & of 2 and the & of 4.

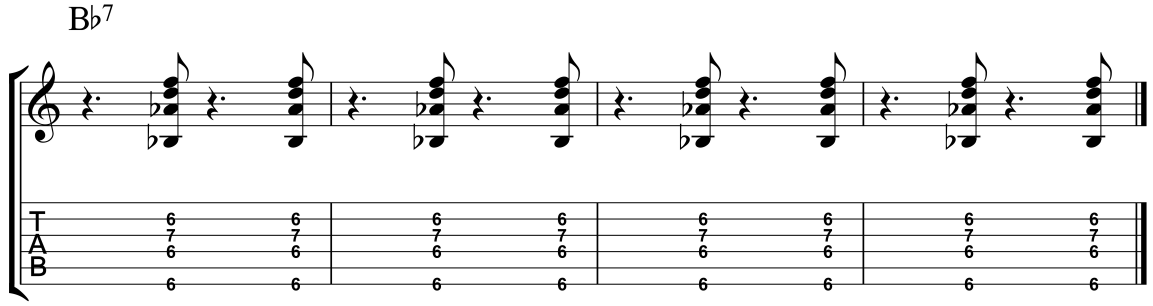
This important Jazz rhythm can be tough to get down, especially when you start to change chords over tunes with this rhythm.

When doing so, you can choose to play the chord from the bar you're on, or in a Jazzier fashion, you can anticipate the next chord on the & of 4 before that bar starts.

This'll require that you not only have control of the syncopated rhythm, but also can anticipate the chords changes in your comping.

So, take your time, work this rhythm over one chord first, then take it to the various Jazz Blues progressions you've learned in previous lessons.

Audio Example 79 – Stage 2 Syncopation

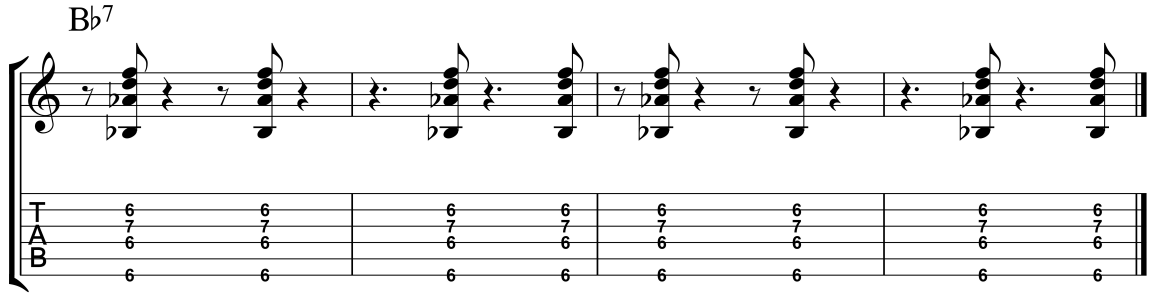


Stage 3 Syncopated Rhythm

For those guitarists working on stage 3 exercises, you can mix the stage 1 and 2 rhythmic patterns to form a mixed rhythm in your studies.

If you have any trouble with this rhythm, go back and practice the stage 1 and 2 patterns on their own at first, then return to this combined rhythm when you're comfortable.

Audio Example 80 – Stage 3 Syncopation



Stage 1 Exercises

Here are the stage 1 exercises to use today as you work on syncopated comping in your Jazz Blues studies.

- Practice the stage 1 rhythmic exercise with a metronome
- Apply that rhythm to the Jazz Blues progressions learned in previous lessons, using the slow backing tracks
- Begin to mix in the Freddie Green, Charleston, and picking patterns learned earlier in your studies
- Count as you comp at first if it's helpful, then work towards playing these rhythms without comping over time

Stage 2 Exercises

Moving on, here are the stage 2 exercises to work out today in the woodshed.

- Practice the stage 2 rhythmic exercise, review stage 1 if needed
- Apply that rhythm to the Jazz Blues progressions learned in previous lessons
- Begin to mix in the Freddie Green, Charleston, and picking patterns learned earlier in your studies
- Count along if necessary, or work with a metronome for a while before taking this rhythm to the backing tracks

Stage 3 Exercises

If you're ready for stage 3, here are exercises that you can use to challenge yourself further with syncopated rhythms in your routine.

- Practice the stage 3 rhythmic exercise, review stage 1 and 2 if needed at first
- Apply that rhythm to the Jazz Blues progressions learned in previous lessons
- Begin to mix in the Freddie Green, Charleston, and picking patterns learned earlier in your studies
- Take to Jazz Blues progressions in other keys if you're ready

Day 23 Recap

To help you sum up Day 23 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the syncopated comping rhythms at any stage in your development.

- Putting chords between beats can be an effective way of creating interest in your comping
- Work out the individual rhythms in today's lesson
- Apply these rhythms to the three Jazz Blues progressions you learned earlier
- Mix these syncopated rhythms in with the Freddie Green, Charleston, and picking variations you learned earlier

Day 24 – Blues Arpeggio Soloing

After studying how to comp over the three Jazz Blues chord progressions, you're ready to move on to learning how to solo over this important Jazz form.

In today's lesson, you'll introduce arpeggio shapes to the three different Blues progressions, and if you're ready, start to solo over those changes with these new shapes.

Arpeggios are great for soloing over chord changes, and they're relatively easy to finger on the guitar, but they can be tricky to apply to chord changes.

Because you have to play one arpeggio for each chord, for Bb7 you play a Bb7 arpeggio, for Eb7 you play an Eb7 arpeggio etc., you'll need to move with the chord changes in your solos. This can be a tough challenge for beginner Jazz guitarists, so take your time today with these new shapes.

You'll spend three days studying arpeggios in various exercises, so if you need all of today to just memorize the shapes and run them technically over the changes, great. Tomorrow you can start improvising with these shapes.

It's always better to make sure you're comfortable with the shapes and running them over the changes first, then soloing next, so that you don't fall apart when it comes time to applying these shapes to your solos.

The backing tracks for today's lesson will be:

- Stage 1 - **Audio Example 81 – Blues 1 Piano Slow** and **Audio Example 82 – Blues 1 Piano Fast**
- Stage 2 - **Audio Example 83 – Blues 2 Piano Slow** and **Audio Example 84 – Blues 2 Piano Fast**
- Stage 3 - **Audio Example 85 – Blues 3 Piano Slow** and **Audio Example 86 – Blues 3 Piano Fast**

Stage 1 Arpeggios

To begin your arpeggio study, you'll learn a 1356 arpeggio over the I IV V Blues progression.

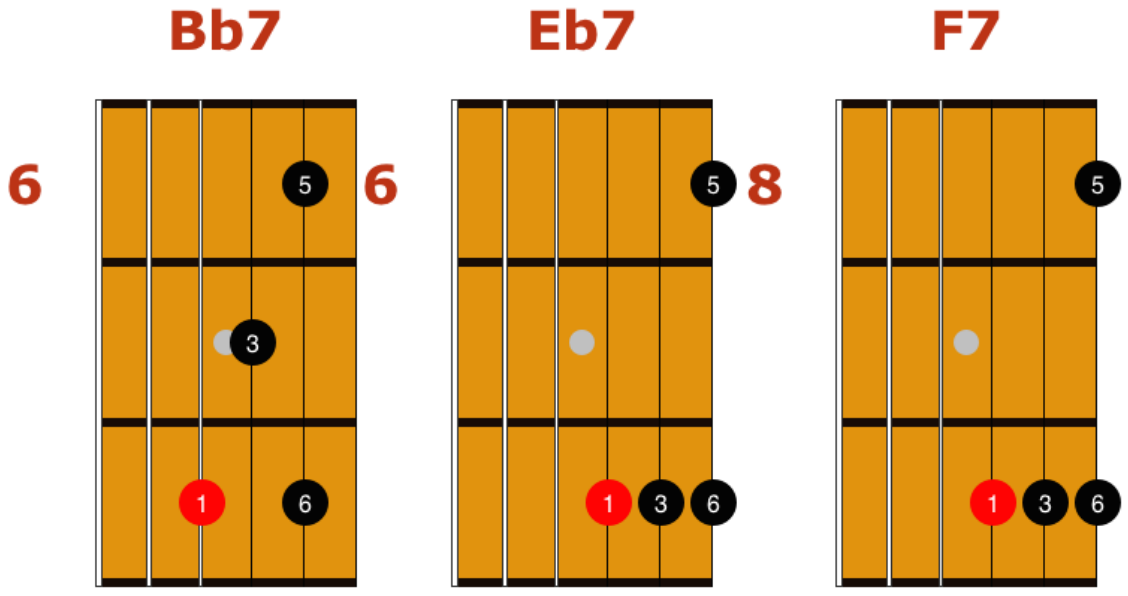
When soloing over 7th chords, the 1356 arpeggio is a solid improvisational choice, as it outlines the triad for each chord, 135, and brings in a color tone, the 6(13), over each chord.

When applied to a soloing situation, the 6 creates a bit of tension against the b7 in the chord begin heard in the tune, as they're a half step apart.

This tension is a common sound over 7th chords, and therefore is worth spending time learning in your studies.

Begin by memorizing the shapes below, then put on the slow I IV V backing track and solo over that track with these shapes.

Audio Example 87 – Stage 1 Arpeggios

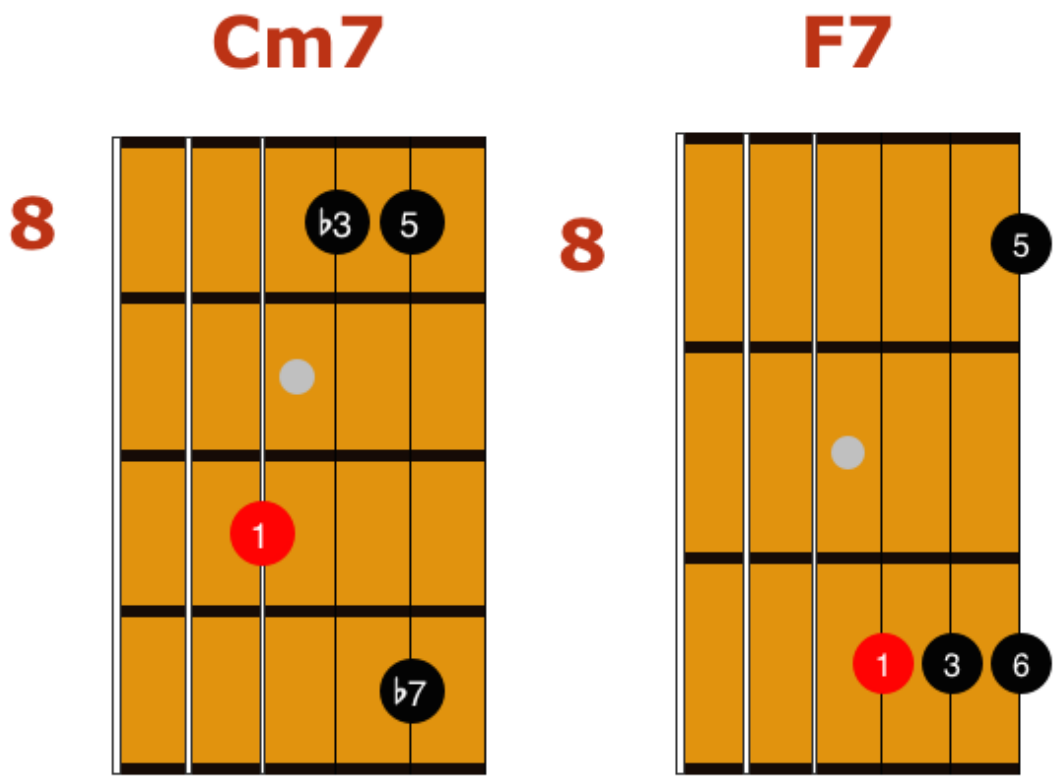


Stage 2 Arpeggios

After learning the stage 1 arpeggios, you'll be ready to add in the iim7 arpeggio, Cm7 in this key, to your soloing practice.

Here's that arpeggio to memorize, practice alongside the next chord in the tune, F7, and apply to your soloing lines over the quick-change Jazz Blues chord progression.

Audio Example 88 – Stage 2 Arpeggios



Stage 3 Arpeggios

To begin your study today, learn the stage 1 and stage 2 arpeggios before moving on to this new arpeggio below.

Once you can do that, you're ready to learn the G7b9 arpeggio in order to be able to solo over the full Jazz Blues chord progression.

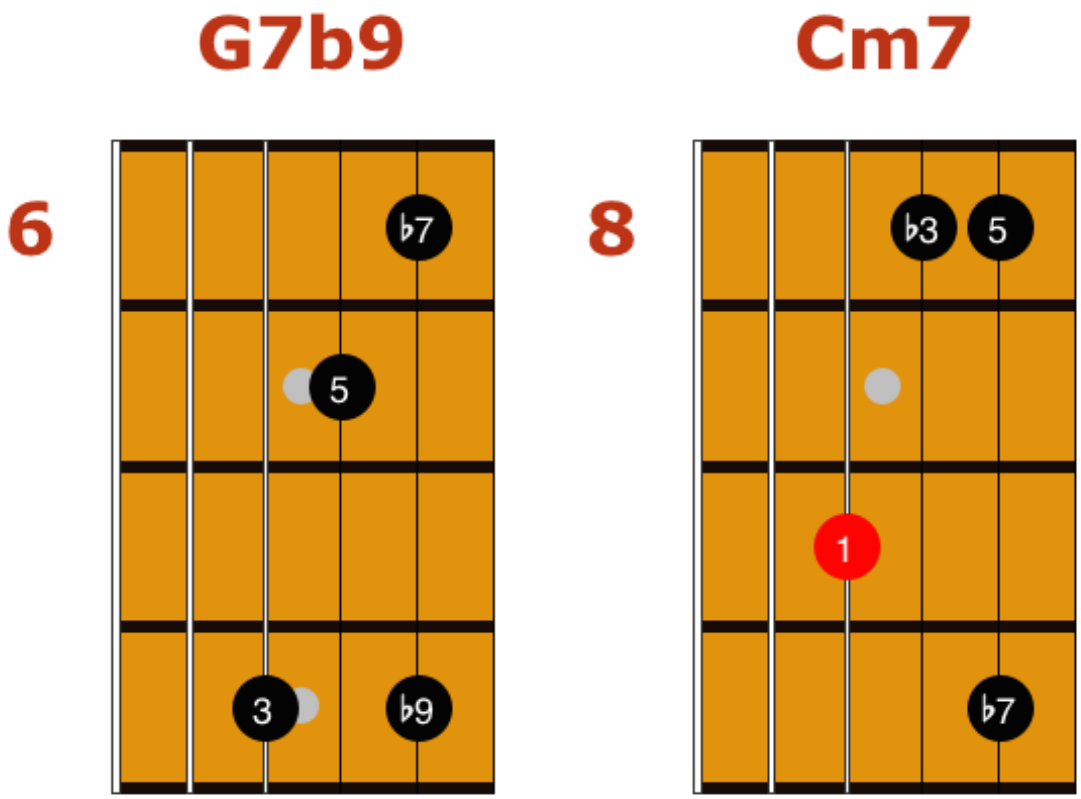
When soloing over 7b9 chords, you can use a dim7 arpeggio from the 3rd of that chord shape.

This produces the intervals 3-5-b7-b9, so all of the notes of a 7b9 arpeggio minus the root note.

For the chord G7b9, you'd play Bdim7 to create those intervals, which you can see below.

Start by memorizing this new shape, then practice it back and forth with the next chord in the tune, Cm7, before taking it to the progression as a whole in your studies.

Audio Example 89 – Stage 3 Arpeggios



Stage 1 Exercises

Here are the stage 1 arpeggio exercises to apply to your Jazz Blues practice routine today.

- Memorize the stage 1 arpeggios and practice them with a metronome
- Begin to solo with them over the slow backing track, the I IV V Blues progression
- If you feel ready, move on to the fast backing track
- Remember, there's no hurry today, so if you need to spend extra time with a metronome before soloing over the tracks, go for it

Stage 2 Exercises

In these stage 2 exercises, you'll be adding in the Cm7 arpeggio over the quick-change blues progression.

- Memorize the stage 1 arpeggios
- Add in the Cm7 arpeggio shape
- Solo with these arpeggios over the slow backing, the ii V quick change Jazz Blues progression
- If you feel ready, solo over the fast backing track as well

Stage 3 Exercises

For a further challenge, stage 3 guitarists will add in a Bdim7 arpeggio over the G7b9 chord in a full Jazz Blues progression today.

- Memorize the stage 1 and 2 arpeggios
- Learn the 7b9 arpeggio shape, Bdim7 over G7b9
- Solo with these arpeggios over the slow backing track over the full Jazz Blues chord progression
- If ready, solo over the fast backing track

Day 24 Recap

To help you sum up Day 24 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the Jazz Blues arpeggios at any stage in your development.

- Arpeggios are the most direct way to solo over changes as they contain only chord tones
- The 1356 arpeggios is a great way to outline 7th chords in Jazz
- Memorize the arpeggios shapes for each stage
- Practice soloing over the Jazz Blues chord changes, one form per stage, using only these arpeggios in your lines

Day 25 – Jazz Blues Arpeggio Enclosures

After introducing arpeggios to your Jazz Blues soloing practice, it's time to revisit your good friend the enclosure.

As is the case with any Jazz soloing technique, such as scales and arpeggios, if you run these shapes over the changes they'll sound correct, but will be missing that tension-release sound that's so important in Jazz.

Enclosures are the best place to start when adding that Jazzy sound to your arpeggio lines and phrases.

In today's lesson, you'll learn how to apply enclosures to arpeggios in each stage of your development, as well as take those concepts to a soloing situation in your practice routine.

The backing tracks for today's lesson will be:

- Stage 1 - **Audio Example 81 – Blues 1 Piano Slow** and **Audio Example 82 – Blues 1 Piano Fast**
- Stage 2 - **Audio Example 83 – Blues 2 Piano Slow** and **Audio Example 84 – Blues 2 Piano Fast**
- Stage 3 - **Audio Example 85 – Blues 3 Piano Slow** and **Audio Example 86 – Blues 3 Piano Fast**

Stage 1 Jazz Blues Arpeggio Enclosures

To begin your studies today, you will add enclosures to the stage 1 arpeggios over a I IV V Jazz Blues progression.

As a reminder, enclosures are one fret above-one fret below-target note.

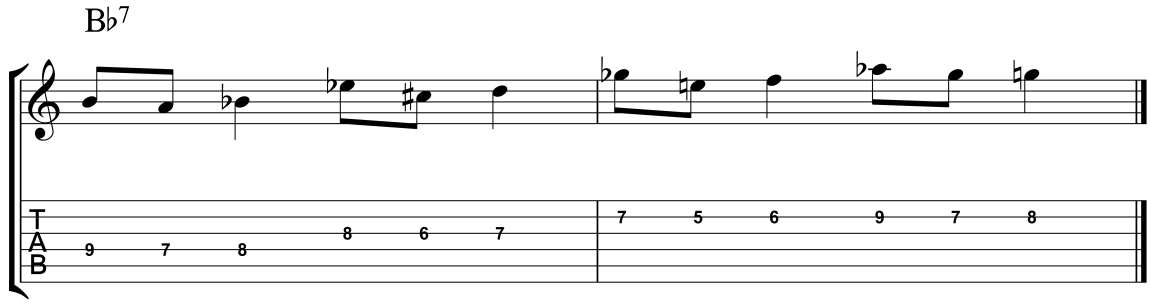
In this case, the target note will be the notes in the three arpeggios, Bb7, Eb7, and F7.

Here's an example of how that would look over the Bb7 arpeggio, which you can use as a starting point before practicing enclosures over Eb7 and F7 arpeggios in today's routine.

Once you can play enclosures over all three chords comfortably, put on the slow backing track and add enclosures to your arpeggios.

When you're ready, maybe today or maybe not, you can move on to the fast backing track in your soloing studies with enclosures.

Audio Example 90 – Stage 1 Arp Enclosures



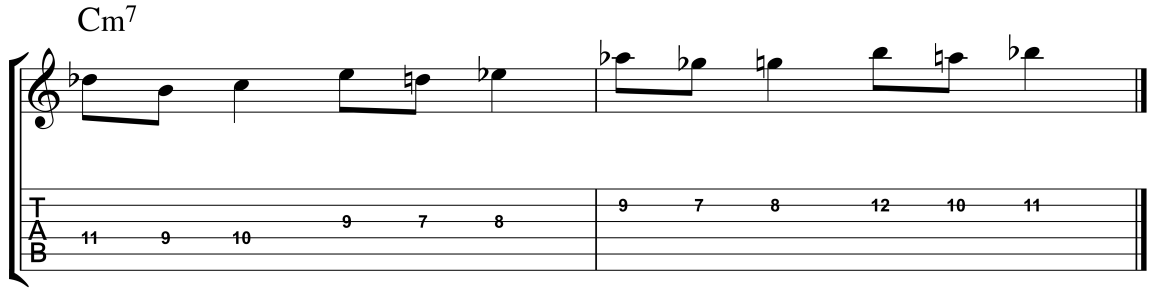
Stage 2 Jazz Blues Arpeggio Enclosures

After applying enclosures to the stage 1 arpeggio, you're ready to add in the Cm7 enclosures as you build up to soloing over the quick-change chords in today's lesson.

Here's the Cm7 arpeggio with added enclosures to practice away from the tune at first, and then over the slow backing track.

If you feel comfortable at the slow tempo, challenge yourself further by soloing over the fast backing track in your practice routine today.

Audio Example 91 – Stage 2 Arp Enclosures



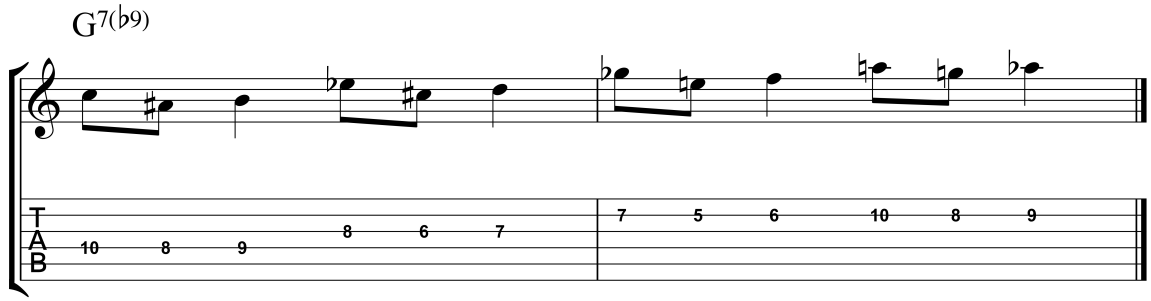
Stage 3 Jazz Blues Arpeggio Enclosures

For those guitarists at stage 3, you'll be learning the stage 1 and 2 arpeggios with enclosures to begin your study today.

From that point, you'll apply enclosures to the G7b9 (Bdim7) arpeggio, which you can see below.

Once that's memorized and comfortable, put on the backing track, slow at first, and apply enclosures to the full Jazz Blues progression.

Audio Example 92 – Stage 3 Arp Enclosures



Stage 1 Exercises

Here are the stage 1 enclosure exercises that you can use to work on arpeggios in your Jazz Blues studies today.

- Add enclosures to the Bb7 arpeggio
- Repeat with the Eb7 then F7 arpeggios when ready
- Solo over the slow I IV V backing track with enclosures
- If, and only if, this is comfortable, move on to the fast backing track in your studies

Stage 2 Exercises

In stage 2 today, you'll be adding enclosures to the Cm7 arpeggio, as well as the stage 1 shapes in your playing.

- Memorize the stage 1 arpeggios with enclosures
- Learn the stage 2 arpeggios with enclosures
- Solo over the slow quick-change backing track with enclosures
- When ready, move on to the fast backing track in your studies

Stage 3 Exercises

To complete the full Jazz Blues progression, stage 3 guitarists will add enclosures to the G7b9 (Bdim7) arpeggio and solo over the full tune.

- Memorize the stage 1 and stage 2 arpeggios with enclosures
- Add in the stage 3 arpeggio enclosures over G7b9 (Bdim7)
- Solo over the slow backing track and add enclosures to your lines
- If ready, move on to the full Jazz Blues fast backing track today

Day 25 Recap

To help you sum up Day 25 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the Jazz Blues arpeggio enclosures at any stage in your development.

- You can spice up your arpeggio lines by adding enclosures to each note in those shapes
- Begin by adding enclosures to Jazz Blues arpeggios with a metronome
- When ready, solo over the slow and fast Jazz Blues backing tracks with the arpeggios and enclosures in your lines
- Don't overdo the enclosures, think of them as the cherry on top of an ice-cream sundae, not the whole sundae

Day 26 – Mixed Jazz Blues Soloing

Along with the minor pentatonic scale, the Blues scale is one of the most versatile sounds in the Jazz repertoire.

The minor Blues scale can be used to solo over maj7, 7, and m7 chords and can be used to bring a cool, gritty, Blues sound to your solos in many Jazz situations, including the Jazz Blues progressions you've learned up to this point in your studies.

In today's lesson, you'll learn how to play this scale on the guitar in two positions, how to mix it with arpeggios over Jazz Blues progressions, and how to add enclosures to the mix in order to get that Wes Montgomery, George Benson, Gran Green, gritty Blues sound in your solos.

The backing tracks for today's lesson will be:

- Stage 1 - **Audio Example 81 – Blues 1 Piano Slow** and **Audio Example 82 – Blues 1 Piano Fast**
- Stage 2 - **Audio Example 83 – Blues 2 Piano Slow** and **Audio Example 84 – Blues 2 Piano Fast**
- Stage 3 - **Audio Example 85 – Blues 3 Piano Slow** and **Audio Example 86 – Blues 3 Piano Fast**

Blues Scale Fingerings

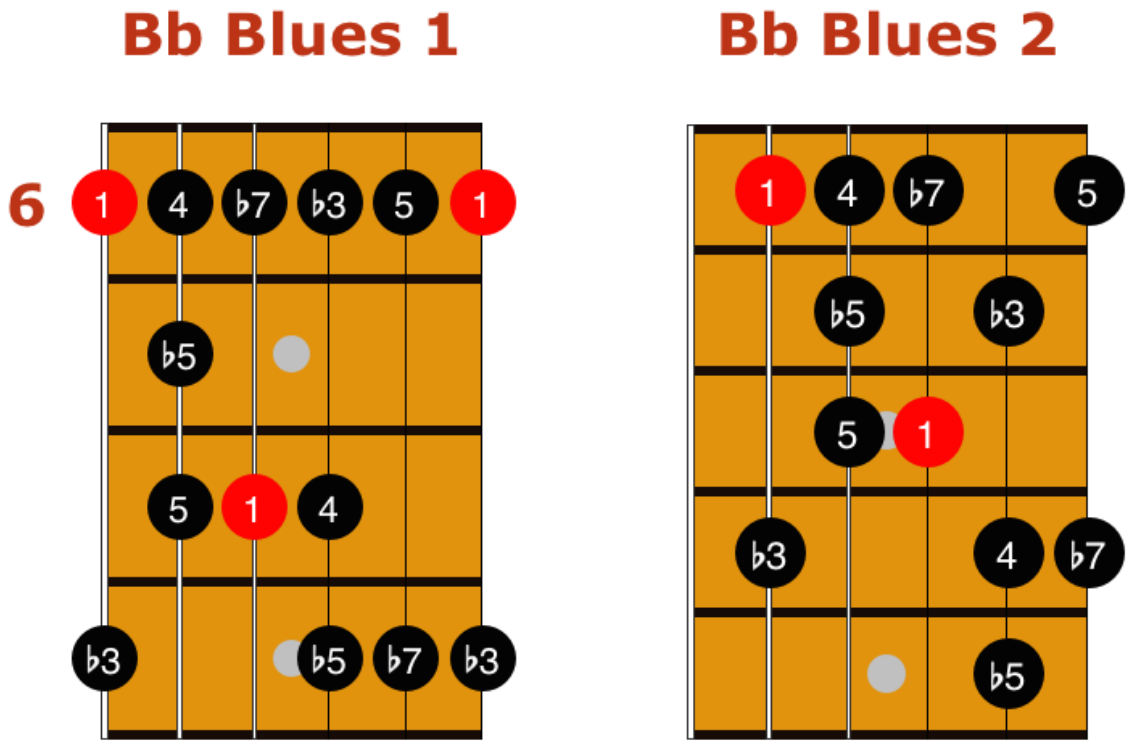
To begin mixing Blues scale and arpeggios in your practice routine today, you can learn theses scale positions on the fretboard.

Stage 1 guitarists will learn the first position only today, while stage 2 and 3 players will learn both fingerboard positions for this scale.

Once you've learned how to play the Blues scale on the guitar, you can practice soloing over the backing track with this scale over every chord in the tune, as it'll work on every chord change.

From there, begin to mix arpeggios and enclosures with the Blues scale in your Jazz Blues solos using the exercises outlined below.

Audio Example 93 – Blues Scales



Stage 1 Exercises

Here are the mixed Blues exercises for stage 1 guitarists that you can explore in the practice room today.

- Memorize the first Blues scale position and solo that fingering over the backing tracks
- Begin to mix the arpeggios and Blues scale over the slow I IV V Blues backing track
- Add enclosures to the arpeggios when mixed with the Blues scales
- Move on to the fast I IV V backing track when comfortable

Stage 2 Exercises

Moving to the next level, stage 2 guitarists can work on the following exercises today in order to blend the minor blues scales and arpeggios in your Jazz blues solos.

- Memorize both Blues scale positions and solo with them over the backing tracks
- Begin to mix the arpeggios and Blues scale over the quick change Jazz Blues backing tracks
- Add enclosures to the arpeggios when mixed with the Blues scales
- Practice playing 2 bars of Blues scales and two bars of arpeggios to work on building phrasing in your studies

Stage 3 Exercises

For those guitarists who are at stage 3, you can use the following exercises in today's practice routine in order to expand upon the ideas in this lesson on the fretboard.

- Memorize both Blues scale positions and solo with them over the backing tracks
- Begin to mix the arpeggios and Blues scale over the slow Full Jazz Blues backing track
- Add enclosures to the arpeggios when mixed with the Blues scales
- Move these exercises into other keys around the fretboard

Day 26 Recap

To help you sum up Day 26 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the mixed Jazz Blues soloing at any stage in your development.

- You can play minor over major but never major over minor
- Mixing the Blues scale and arpeggios is a staple Jazz Blues sound
- Memorize the Blues scale positions and add them to your solos
- Practice moving between the Blues scale and arpeggios so it becomes a seamless transition in your lines

Day 27 – Jazz Blues Modes and Patterns

Now that you've explored arpeggios and the Blues scale over Jazz Blues progressions, it's time to dig into modes and Bebop patterns over this common Jazz form.

In today's study, you'll learn how to build and apply the Mixolydian and Phrygian Dominant modes to Jazz Blues chords, as well as how to add the previously learned Bebop patterns to these new modes.

The backing tracks for today's lesson are:

- Stage 1 - **Audio Example 81 – Blues 1 Piano Slow** and **Audio Example 82 – Blues 1 Piano Fast**
- Stage 2 - **Audio Example 83 – Blues 2 Piano Slow** and **Audio Example 84 – Blues 2 Piano Fast**
- Stage 3 - **Audio Example 85 – Blues 3 Piano Slow** and **Audio Example 86 – Blues 3 Piano Fast**

Jazz Blues Modes

To begin your study of Jazz Blues modes, here's a bit of theory background behind the two different modes in today's lesson, Mixolydian and Phrygian Dominant.

Not to worry if this theory goes over your head at this point.

The important thing is to get the fingerings down and begin to use those fingerings to solo over the three different Jazz Blues progressions, depending on what stage you're at in your development.

Mixolydian Mode

When soloing over 7th chords, the first choice mode is Mixolydian, which is the fifth mode of the major scale system.

This means that Bb Mixolydian would have the same notes as Eb major, just played from Bb to Bb instead of Eb to Eb.

Here is the Mixolydian mode compared to the major scale from an intervallic perspective.

Major Scale – R 2 3 4 5 6 **7**
Mixolydian – R 2 3 4 5 6 **b7**

And to compare them from the root note Bb they would be:

Bb Major – Bb C D Eb F G **A**
Bb Mixo – Bb C D Eb F G **Ab**

As you can see, Mixolydian is only one note different from the major scale, but it's this one note difference that stands out in this mode.

The b7 allows Mixolydian to be used to outline 7th chords in your solos, which is why it's an important mode when studying Jazz Blues changes.

Phrygian Dominant Mode

For stage 3 guitarists, you'll need to learn a mode to solo over the G7b9 chord in a Bb Jazz Blues progression, and this is the 5th mode of the Harmonic Minor scale.

Often called the Phrygian Dominant scale, this mode highlights the b9 and b13 intervals over any 7th chord that you apply it to.

When learning how to play this mode on the guitar, it's a good idea to think of it as a Mixolydian scale with the 2nd and 6th notes lowered, allowing you to compare it to the modes you learned previously.

Here's how those two modes compare on an intervallic basis.

Mixolydian – R **2** 3 4 5 **6** b7
Phryg Dom – R **b2** 3 4 5 **b6** b7

And from a G root note these modes would be:

G Mixolydian – G **A** B C D **E** F G
G Phyrg Dom – G **Ab** B C D **Eb** F G

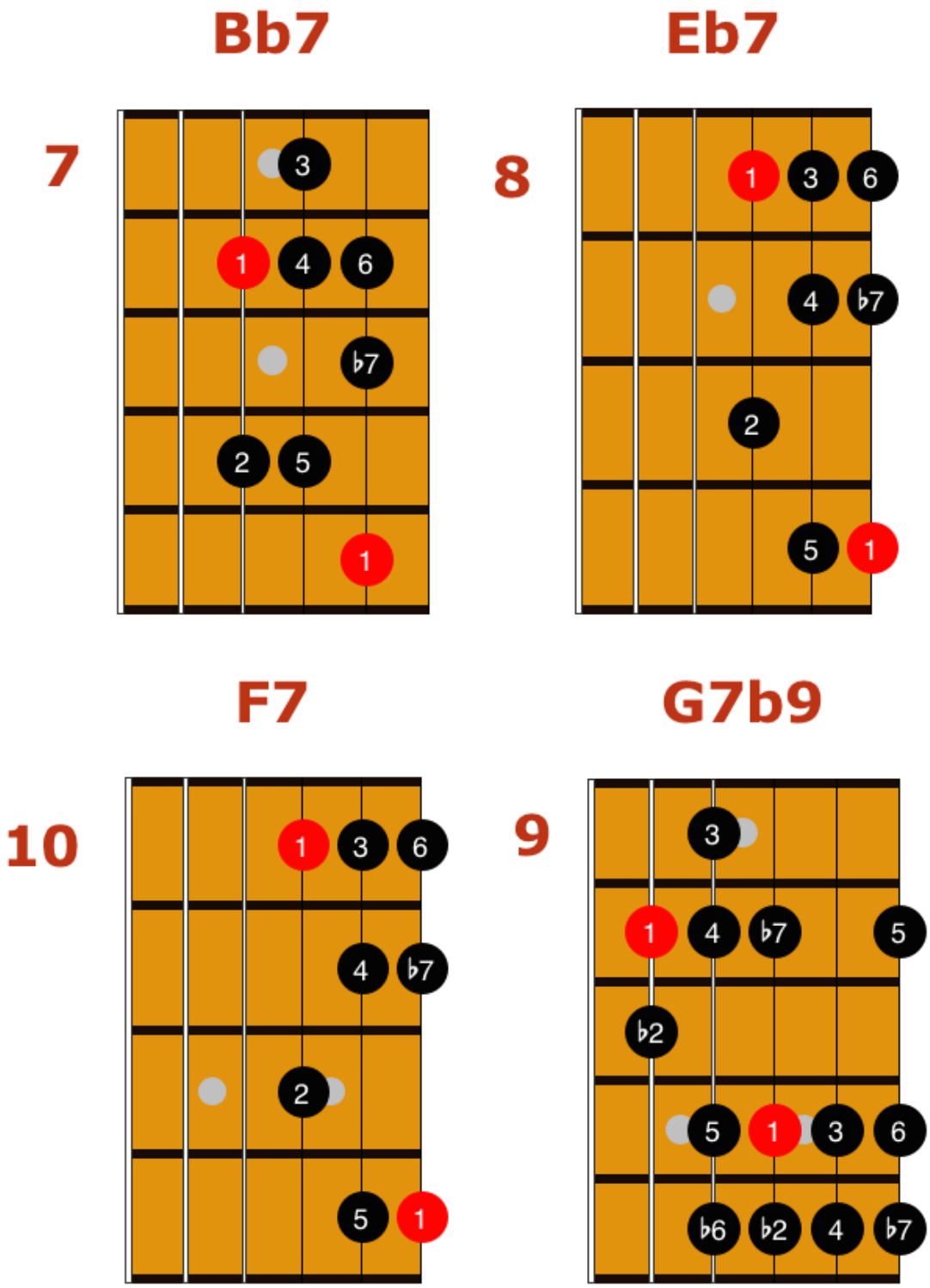
As you can see, both modes contain the chord tones of G7, G-B-D-F, but the Phrygian Dominant has two lowered notes compared to Mixolydian, which gives it a more tense sound, and makes it the perfect choice for 7b9 chords in your solos.

Jazz Blues Mode Fingerings

Now that you know how these two important Jazz Blues modes are constructed, you can bring them to the fretboard.

Here are the fingerings to learn today for each mode, with stage 1 and 2 learning the first three only, and stage 3 learning all 4 modes.

Audio Example 94 - Jazz Blues Modes



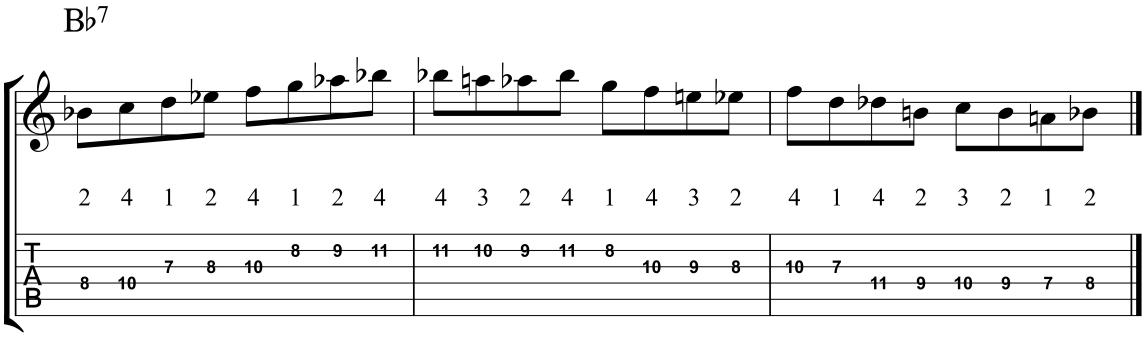
Mixolydian Mode Patterns

After you've learned how to play the Mixolydian modes on guitar, and applied them to your solos as is, you can bring in the 13 and 124 Bebop patterns that you learned earlier to these new shapes.

In this case, the 13 pattern will be applied to the 24 fingering on the lowest two notes of the Bb Mixolydian mode, while you'll use it on the 13 fingers for Eb and F Mixolydian as normal.

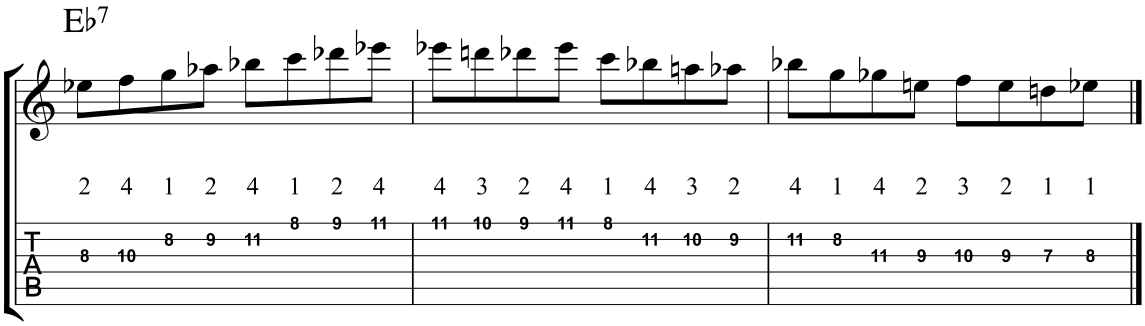
Here's the Bb Mixolydian scale going up and the Bebop patterns added on the way down to begin your practice today.

Audio Example 95 – Bb Mixolydian



Next, you can work the patterns through the Eb Mixolydian mode fingering, which you can see in the example below.

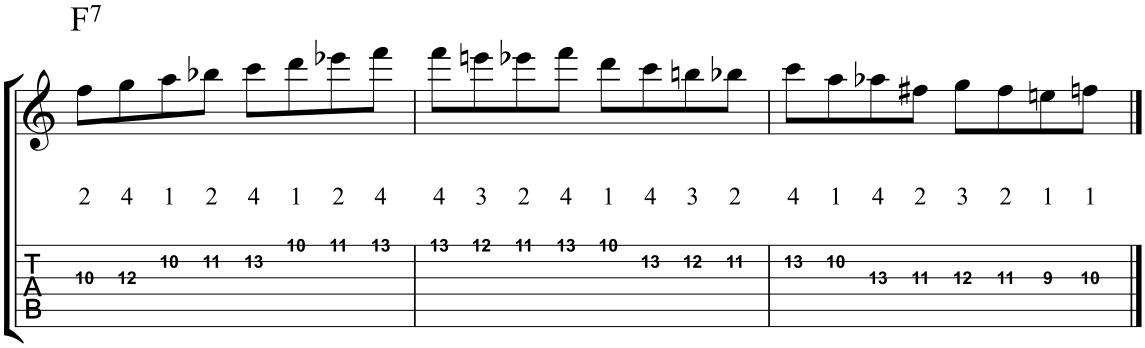
Audio Example 96 – Eb Mixolydian



Lastly, here is the F Mixolydian mode up with the patterns on the way down this shape.

When you've worked all three modes with the added Bebop patterns, you can put on the backing tracks and begin soloing with these patterns in your lines and phrases.

Audio Example 97 – F Mixolydian



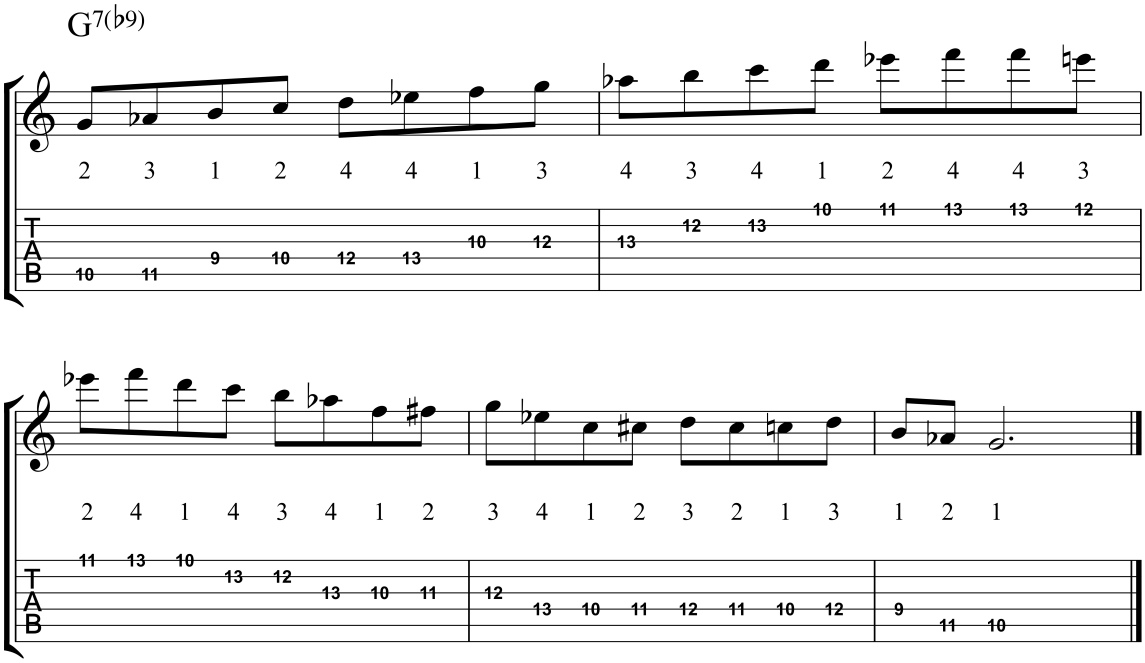
7b9 Mode Patterns

Once you've learned the Phrygian Dominant scale fingering, and applied it to the backing track in your solos, you can add in the Bebop fingerings learned earlier to this new mode.

Here's the scale written out going up with the patterns added on the way down to get you started in the practice room today.

After working out these patterns with a metronome, make sure to take them to the backing tracks and add them to your soloing practice.

Audio Example 98 – G7b9 Patterns



Stage 1 Exercises

To begin, here are the stage 1 Jazz Blues mode exercises to practice today in the woodshed.

- Learn the Mixolydian shapes
- Solo with these shapes over the I IV V slow then fast backing tracks when ready
- Add in the Bebop patterns to these modes
- Mix in the Blues scale and arpeggios to the Mixolydian shapes if you're ready

Stage 2 Exercises

When you're ready, here are the stage 2 Jazz Blues mode exercises that you can work on in the practice room.

- Learn the Mixolydian shapes
- Solo with these shapes over the quick change backing tracks
- Add in the Bebop patterns to these modes
- Mix in the Blues scale and arpeggios to the Mixolydian shapes

Stage 3 Exercises

Lastly, when comfortable, here are the stage 3 exercises to work out in your Jazz Blues modal practice routine.

- Learn the Mixolydian and Phrygian Dominant shapes
- Apply these to your solos over the backing tracks
- Add in the Bebop patterns to each mode
- Take these items to other keys when ready

Day 27 Recap

To help you sum up Day 27 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the Jazz Blues modes and patterns at any stage in your development.

- The Mixolydian mode is used to solo over 7th chords
- You can use the previous Bebop patterns over this new mode
- The Phrygian Dominant Scale is used to solo over 7b9 chords
- Learn the new modes and solo with them over the Jazz Blues
- Add the Bebop patterns to these new modes in your solos

Day 28 – Honeysuckle Rose Pattern

Today's lesson will be the final vocabulary study in this 30-day program, where you'll learn a new 124 fingering pattern over the Mixolydian shapes that you learned yesterday.

The pattern, which can be used any time you have a 124 fingering on a given string, comes from the melody to the Fats Waller tune Honeysuckle Rose.

With a few slight alterations to that melody line, including a chromatic note, you can use Fats' tune to provide you with a new bit of Jazz vocabulary, in this case applied to your Jazz Blues solos.

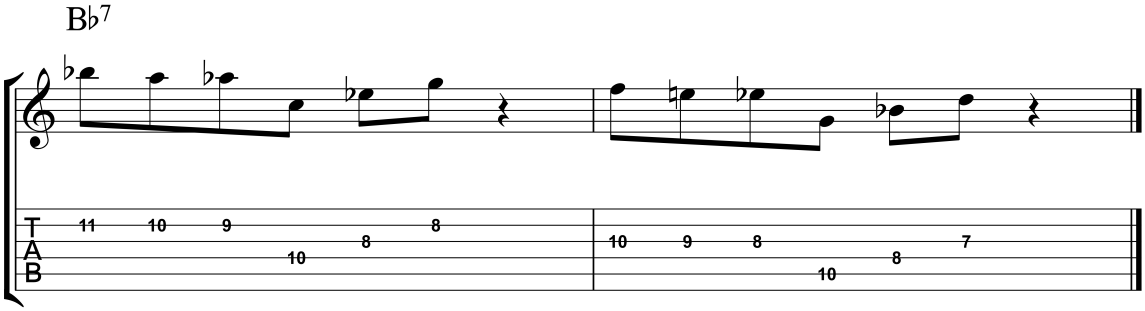
The backing tracks for today's lesson will be:

- Stage 1 - **Audio Example 81 – Blues 1 Piano Slow** and **Audio Example 82 – Blues 1 Piano Fast**
- Stage 2 - **Audio Example 83 – Blues 2 Piano Slow** and **Audio Example 84 – Blues 2 Piano Fast**
- Stage 3 - **Audio Example 85 – Blues 3 Piano Slow** and **Audio Example 86 – Blues 3 Piano Fast**

The Honeysuckle Rose Pattern

This classic Bebop pattern is built with three descending chromatic notes followed by an ascending triad, which you can see and here in this example over a Bb Mixolydian mode fingering.

Audio Example 99 – Honeysuckle Rose



You can think of this pattern as four chromatic notes going down from the root note.

But, at the last second, rather than hitting that last note directly, you approach it with the ascending minor triad, completing the pattern.

This is the longest pattern you've learned so far in your studies, so once you've practiced it over any mode fingering, put on the backing tracks and apply it to your solos.

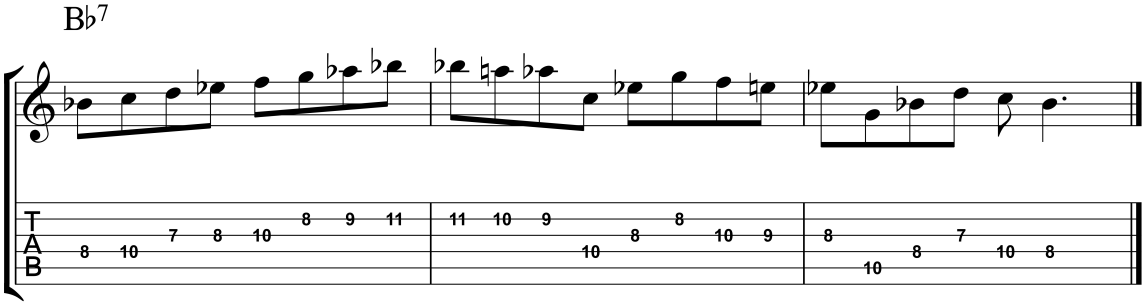
It will take a bit of time to become comfortable, but once it does, it'll add a whole new level of vocabulary to your Bebop lines and phrases.

Honeysuckle Rose Application

After practicing the Honeysuckle Rose pattern on it's own, you're ready to apply it to the three keys of Mixolydian modes that you learned in your practicing yesterday.

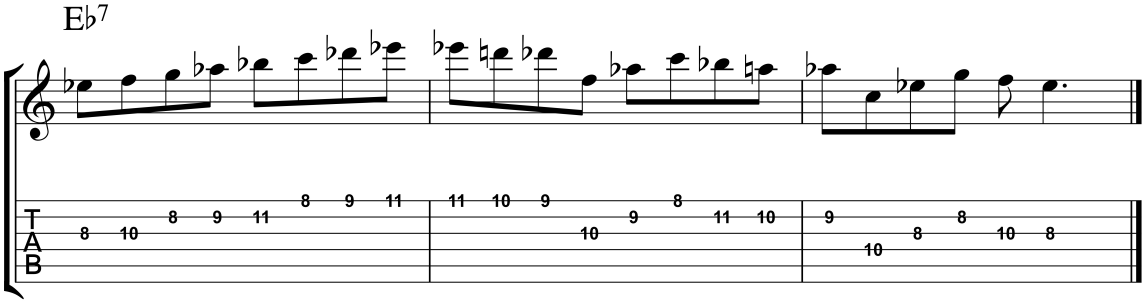
To begin, here is the Bb Mixolydian mode up and the Honeysuckle Rose pattern applied to that mode on the way down.

Audio Example 100 – Bb7 Honeysuckle



Next, you can apply the Honeysuckle Rose pattern to the Eb Mixolydian mode fingering that you learned yesterday.

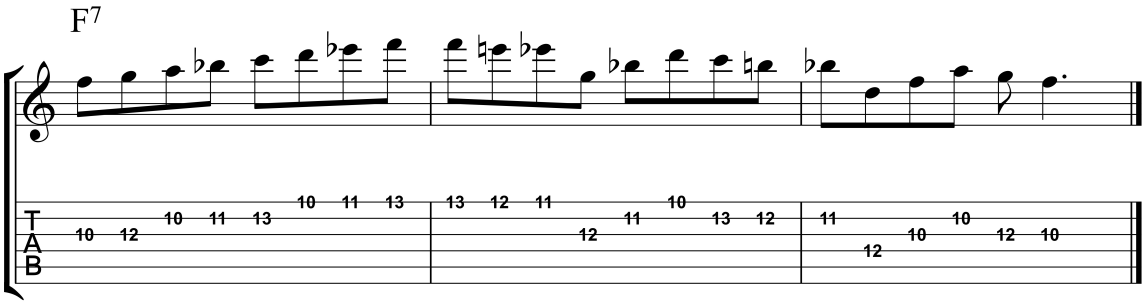
Audio Example 101 – Eb7 Honeysuckle



Lastly, you can learn how to apply this pattern to the F Mixolydian fingering that you learned earlier.

After you've learned all three fingerings, Bb7-Eb7-F7, take the Honeysuckle Rose pattern to your solos over the various Jazz Blues progressions depending on what stage you're working on today.

Audio Example 102 – F7 Honeysuckle



Stage 1 Exercises

To start off, here are the stage 1 exercises for applying the Honeysuckle Rose pattern to your soloing over a Jazz Blues form.

- Memorize the Honeysuckle Rose pattern
- Practice it over Bb7, Eb7, and F7
- Solo with this pattern over the slow I IV V backing track
- Move it the fast backing tracks when you're comfortable

Stage 2 Exercises

Next, you can challenge yourself further by working the stage 2 Honeysuckle Rose exercises in today's workout.

- Memorize the Honeysuckle Rose pattern
- Practice it over Bb7, Eb7, and F7
- Solo with this pattern over the slow quick change backing track
- Move it the fast backing tracks when you're comfortable

Stage 3 Exercises

Lastly, here are the stage 3 Honeysuckle Rose exercises to work on in today's practice routine.

- Memorize the Honeysuckle Rose pattern
- Practice it over Bb7, Eb7, and F7
- Solo with this pattern over the full Jazz Blues Tracks
- Move it to other keys when you're ready

Day 28 Recap

To help you sum up Day 28 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing the Honeysuckle Rose pattern at any stage in your development.

- You can add the Honeysuckle pattern to any 124 fingering
- Practice this pattern over the Mixolydian mode shapes
- Apply the Honeysuckle pattern to the slow backing tracks
- When you're ready, move on to the fast Jazz Blues tracks

Day 29 – Jazz Blues Phrasing Exercises

As you progress in your ability to solo over Jazz tunes, including those studied in the past 28 lessons, you'll find that phrasing becomes just as important as the notes you choose to play in your solos.

If you find that you're playing endless streams of notes, or only a few notes at a time, then phrasing exercises will fix that issue.

As well, you might notice that you always start every line on the same beat of a bar, or that they're all the same length, two bars, three bars, or four bars, etc.

Again, phrasing exercises will help fix this issue in your playing.

In today's lesson, you'll work on alternating silence and soloing to begin your phrasing studies before moving on to alternating other textures, such as chords, modes, blues scales, and more.

The backing tracks for today's lesson will be:

- Stage 1 - **Audio Example 81 – Blues 1 Piano Slow** and **Audio Example 82 – Blues 1 Piano Fast**
- Stage 2 - **Audio Example 83 – Blues 2 Piano Slow** and **Audio Example 84 – Blues 2 Piano Fast**
- Stage 3 - **Audio Example 85 – Blues 3 Piano Slow** and **Audio Example 86 – Blues 3 Piano Fast**

Jazz Blues Phrasing Sections

To begin your study of various phrase lengths over a Jazz Blues, here are five different phrasing exercises that you can explore today that alternate soloing and silence.

Start by putting on the slow backing track for your stage and then applying these phrase lengths to your playing.

From there, you can move on to the faster backing tracks, and then the variations of these exercises in the descriptions below.

- 2 bars of soloing vs. 2 bars of silence
- 1 bar of soloing vs. 3 bar of silence
- 3 bars of soloing vs. 1 bar of silence
- 4 bars of soloing vs. 4 bars of silence
- 6 bars of soloing vs. 6 bars of silence

By working these various phrase lengths over a Jazz Blues form, you'll begin to hear your lines differently in your solos.

This'll lead you to starting and ending your lines in more creative areas of the form, as well as playing phrases of various shorter and longer lengths in your solos.

After you've practiced two or more of these phrasing variations with soloing vs. silence, move on to the exercises below to take them further for each stage of player in today's workout.

Stage 1 Exercises

In today's exercises, you will practice using the phrasing exercises written out above by first alternating silence and soloing.

After you've worked on that combination, you can begin alternating between any of these devices for stage 1 guitarists in today's routine.

- Silence
- Chords
- Blues Scale
- Arpeggios
- Modes

Stage 2 Exercises

Moving on, stage 2 guitarists can begin alternating between any of these items in your phrasing exercises after you've practiced silence vs. soloing over the backing tracks.

- Chords
- Blues Scale
- Arpeggios with Enclosures
- Modes

Stage 3 Exercises

Lastly, stage 3 guitarists can work on alternating between the following devices in your phrasing exercises today after you've practiced the initial soloing vs. silence exercise.

- Blues Scale
- Chords
- Arpeggios with Enclosures
- Modes with Bebop Patterns
- Basslines

Day 29 Recap

To help you sum up Day 29 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when practicing phrasing exercises at any stage in your development.

- Phrasing is as important as the notes you choose in your solos
- Playing different phrase lengths can lift your playing without learning any new concepts or techniques
- Work each phrase length exercise over the appropriate Jazz Blues form and backing tracks
- Alternate between the different textures in your phrasing exercises bases on the stage you are practicing today

Day 30 – Jammin' The Blues

Welcome to the final day in your 30 days' journey, glad you made it!

In today's lesson, you'll apply all of the skills that you've learned up to this point in your playing as you jam over a Jazz Blues tune.

There is a melody to learn in today's lesson, and from there you'll apply chords and single-note concepts to play through a full Jazz jam, melody-comping-blowing.

Have fun today, you've earned it.

The backing tracks for today's lesson will be:

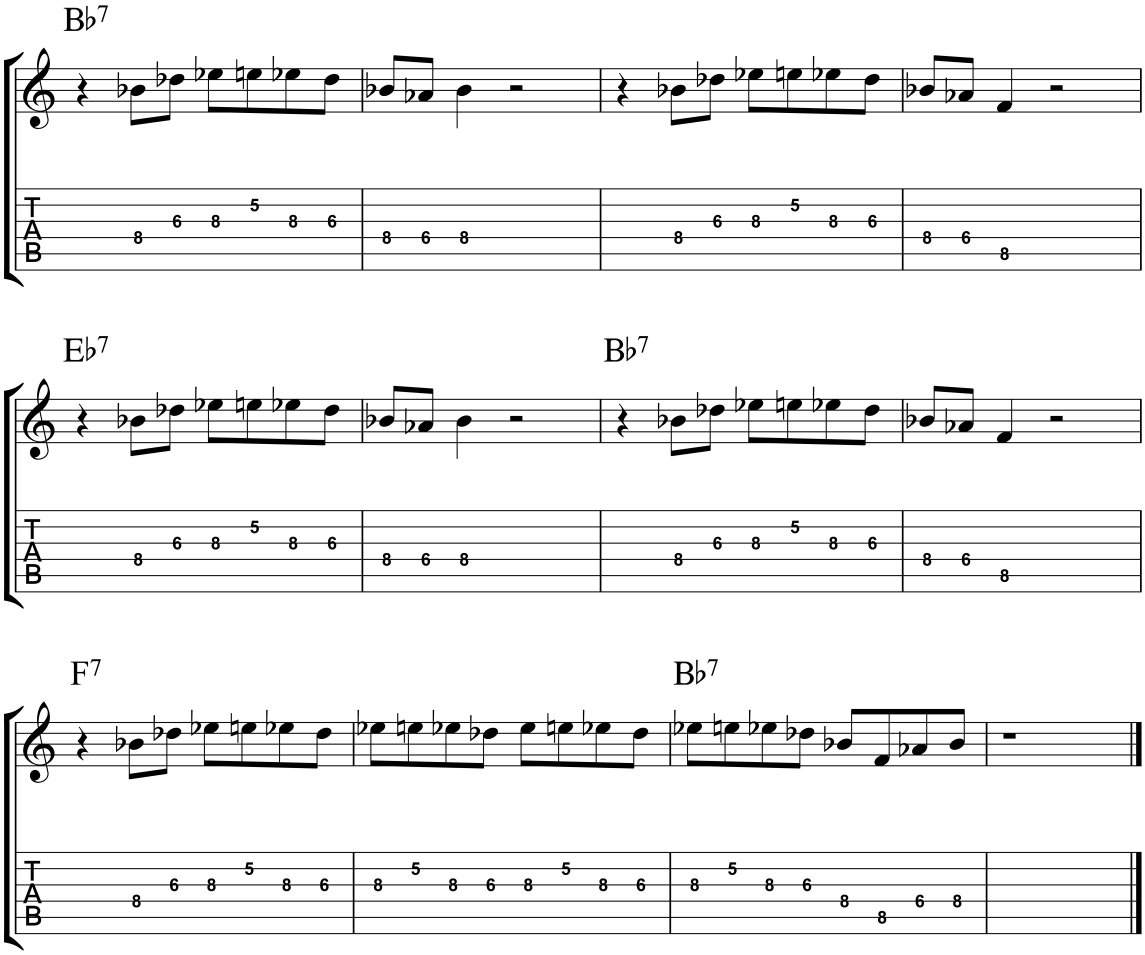
- Stage 1 - **Audio Example 81 – Blues 1 Piano Slow** and **Audio Example 82 – Blues 1 Piano Fast**
- Stage 2 - **Audio Example 83 – Blues 2 Piano Slow** and **Audio Example 84 – Blues 2 Piano Fast**
- Stage 3 - **Audio Example 85 – Blues 3 Piano Slow** and **Audio Example 86 – Blues 3 Piano Fast**

30 Day Blues Melody

Here's the lead sheet and audio for the melody that you will learn in today's practice routine.

The melody is written out over the I IV V blues changes, but it can also be played over all of the other Blues form variations you've learned so far for each stage of your studies.

Audio Example 103 – Blues Melody



Jamming Exercises

In today's lesson, all three stages will practice the same exercises, jamming on a Jazz Blues tune.

For stage 1 guitarists, use the I IV V backing tracks, for stage 2, use the quick-change tracks, and stage 3 players use the full Jazz Blues tracks.

Here are the exercises for today's Jazz guitar workout.

- Learn the 30 Days Blues melody, memorized
- Play the melody over the backing tracks
- When ready, play the melody-chords-soloing over the slow backing track
- Move on to the faster backing track when comfortable

After working through these exercises, you'll have jammed through a full tune, and you're ready to take your new-found skills to further tunes and Jazz jams going forward.

Day 30 Recap

To help you sum up Day 30 in your 30 Days to better Jazz guitar, here are a few concepts and points to remember when jamming over Jazz Blues tunes at any stage in your development.

- Practicing full tunes is an important aspect of learning Jazz guitar
- Working on transitioning from melody to chords to soloing will prepare you for jam session situations
- Learn the melody to the 30 Days Blues tune
- Practice playing the melody, then comping chords, then soloing over the appropriate backing tracks for your stage of development

Congrats You Made It!

Thanks for sticking with it and working through all 30 days of this Jazz guitar workout plan.

I'm sure it's been tough at times, and there were times when you wanted to give up or move on, but you're a better player for sticking through until the end.

As you move forward, you can go back and redo the lessons at a higher stage, stage 2 if you completed the stage 1 lessons, or stage 3 if you completed the stage 2 lessons.

If you've finished all three stages, you're ready to go out and get some jam experience under your belt, so go for it!

I hope you've enjoyed the material in this eBook and that it's helped you grow as a Jazz guitarist, providing you with a strong foundation to further you studies from this point.

If you ever have a question regarding the material in this eBook, please send me a note through my contact page.

I will answer every email I receive promptly and with a thorough answer to your questions.

Until next time, keep pickin',
Matt